

Strauss & CO



PUBLIC LIVE VIRTUAL AUCTION BY

Strauss&co

Africa's Leading Art Auction House



BORDEAUX FINE WINE



MODERN AND
CONTEMPORARY ART:
MONOCHROME



JEWELLERY, SILVER AND
FURNITURE



MODERN AND
CONTEMPORARY ART

CAPE TOWN AUCTION WEEK

Modern and Contemporary Art, Jewellery, Silver, Furniture and Fine Wine

LIVE VIRTUAL

Sunday 26 March 2023, at 11am – Bordeaux Fine Wine

Tuesday 28 March 2023, at 2pm – Jewellery, Silver and Furniture

Tuesday 28 March 2023, at 7pm – Modern and Contemporary Art

TIMED ONLINE

Monday 27 March 2023, at 2pm – Monochrome: Modern and Contemporary Art

Opens on Tuesday 7 March, closes from 2pm at 1-minute intervals on Monday 27 March

VENUE

Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town

PREVIEW

Monday 13 to Tuesday 28 March 2023, 10am to 5pm | Saturday 18 and Sunday 19 March, closed

Jewellery is available to view by appointment. Please contact Jill Van Dugteren: Jill@straussart.co.za

LECTURES

The Bold and Brilliant Women Expressionists of South Africa – Conducted by Kayleen Wrigley

Friday 24 March 2023, 10am

Investing in your Art Collection – Practical advice on how to become an art collector, how to care for your collection and how to buy and sell – Conducted by Leigh Leyde

Saturday 25 March, 11am

ENQUIRIES, CATALOGUES AND LOGISTICS

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CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy available on our website on www.straussart.co.za



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Modern and Contemporary Art

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LEFT
Lot 103 Walter Battiss *Figures Around a Swimming Pool* (detail)

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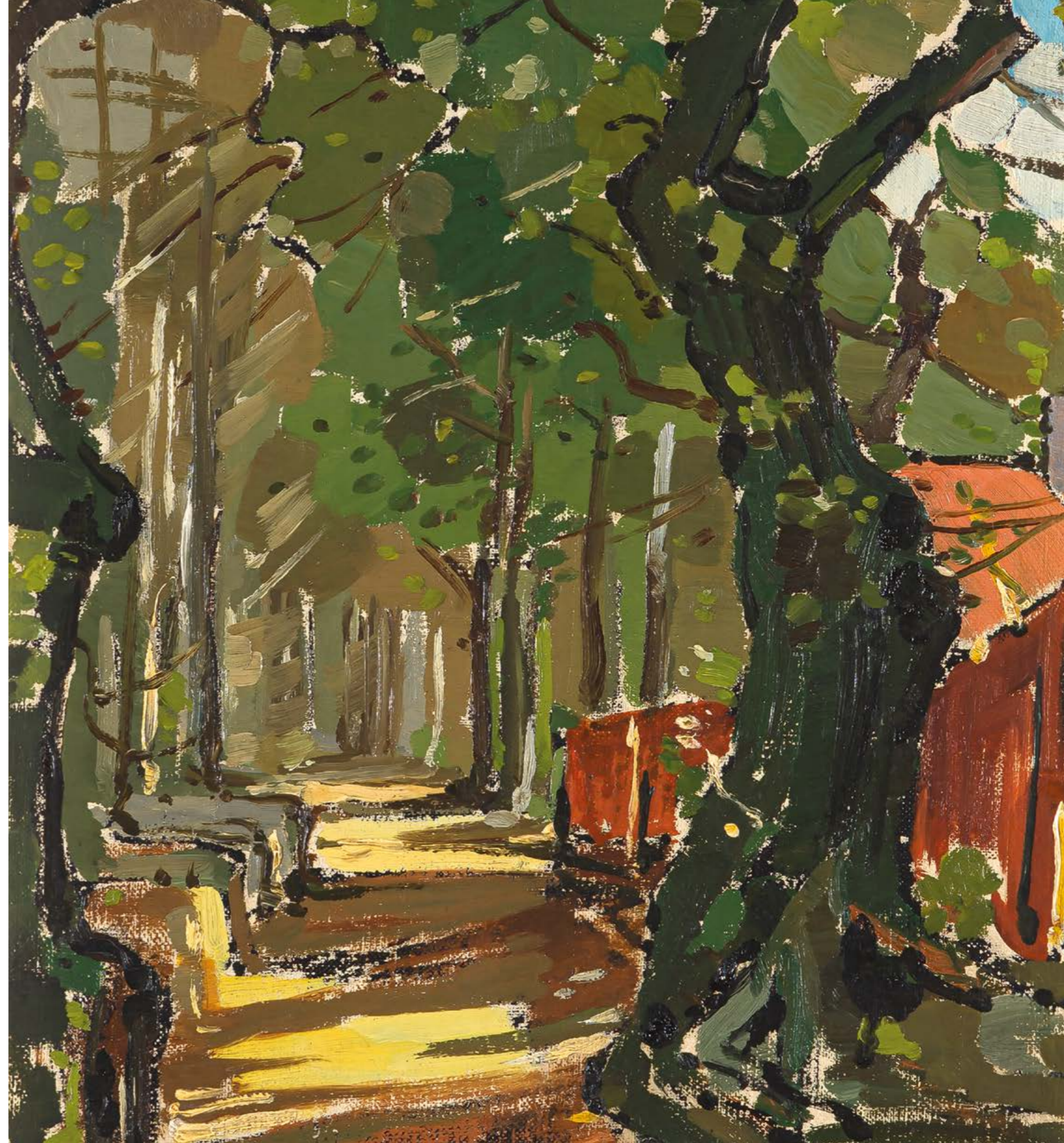
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Buying at Strauss & Co

A step by step guide for buying at auction

1. BROWSE UPCOMING SALES

The sale can be viewed on our website: www.straussart.co.za

Catalogues can be purchased from our offices.

Cataloguing information

- Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
- Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
- The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate. The starting bid is not necessarily the reserve or the low estimate.
- Daggered Lots** marked with a dagger symbol in the catalogue/or 'daggered lots', have been imported for sale at auction in South Africa. If bought by a buyer who is a citizen of South Africa, the buyer will be required to pay the Importation VAT on the hammer price, in addition to the VAT payable on the buyer's premium.

Our specialists are available online to advise, discuss and help you with the lots you are interested in.

Condition reports are available at www.straussart.co.za.

Saleroom notices amend the catalogue description of a lot after our catalogue has gone to press.

2. REGISTER TO BID

To place a bid, you must first register for the auction on our website www.straussart.co.za. You can do this simply by clicking on the 'Register to Bid' link and completing the short online form.

An email will be sent to you confirming your registration and paddle number. If you are bidding at Strauss & Co for the first time you might be asked for a holding deposit before you are approved to bid.

Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences.

3. BID IN THE SALE

Submit a bid

Placing a bid before the auction begins allows you to get in on the action ahead of the live bidding that takes place once the auction kicks off. This can be done on our website by clicking 'Submit your bid' on the lot that you are interested in.

Absentee bids

If you would like to place a maximum bid that our auctioneer will execute on your behalf, you can click on the 'Absentee Bid' button on our website. This will open a digital form for you to complete, and it will be submitted to bids@straussart.co.za or you can complete our Bidding Form, found on our website under 'Additional Downloads', and submit it to bids@straussart.co.za

An sms will be sent to you to confirm your bids.

Telephone bidding

If you prefer to bid by phone, we will call you from the saleroom and bid with you on the phone. Alternatively you can click on the 'Telephone Bid' button on our website.

This will open a digital form for you to complete, and it will be submitted to

bids@straussart.co.za. An sms will be sent to you to confirm your bids.

Virtual live bids

Once the live auction begins, you will gain access to an exclusive virtual bidding console that simulates all aspects of being at the auction house in a live sale. Virtual live bidding is user-friendly, safe and secure.

Remember to check our terms and conditions regarding charges, including buyer's premium, which is added to the hammer price on each lot.

Please contact our Client Service Department if we can assist in any way: Johannesburg 011 728 8246 Cape Town 021 683 6560

4. IF YOUR BID IS SUCCESSFUL

You will receive an email with instructions on how to check out.

How do I pay and collect?

All the lots you purchase will be invoiced to the name and address used on registration.

Please arrange payment and collection immediately after the sale.

How much will I pay (Live Auctions)?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows:

Hammer Price %
R1 – R250 000 15%
R250 001 – R1 000 000 13.50%
R1 000 001 + 12.50%
VAT of 15% is charged on the seller's commission and the buyer's premium.
If the lot is daggered (†), Customs VAT of 16.5% will be charged on the hammer as well as VAT of 15% on the buyer's premium.

Methods of payment

Payment may be made by:–

- Electronic Transfer (EFT)
Current Account
Strauss & Co
Standard Bank: Killarney
Bank code: 007205
Current Account No: 001670891
Swift address: SBZA ZA JJ
- Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club and American Express
- Telegraphic Transfer (TT)
Remitter to bear all costs.

Insurance

Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect as soon as possible. If you require insurance, we recommend that you contact ITOO Art Insure Gail Bosch, Artinsure Product Head, gail@artinsure.co.za or 082 965 8837.

5. COLLECTION OF PURCHASES

1. From Strauss & Co, Cape Town

Purchased lots can be collected from our offices at: Brickfield Canvas, 35 Brickfield Road, Woodstock, Cape Town
Please call first to make an appointment.
Tel: +27 (0) 11 728 8246

2. From Strauss & Co, Johannesburg

Clients wishing to collect from Strauss & Co, Johannesburg, may make use of the inter-office transport option. Large, heavy, or fragile items, and other items requiring crating, will incur a surcharge. For a virtual live sale, insurance during transport between the two offices and during storage at the Cape Town office will be for the buyer's account. 89 Central Street, Houghton, Johannesburg.

3. Shipping

Please contact our shipping department if you require a quote for local or international door-to-door delivery.

Logistics Department:
shipping@straussart.co.za
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For wine deliveries and shipping please contact:
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+27 (0) 82 922 2594
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Tuesday 28 March 2023 at 7.00 pm

Modern and Contemporary Art

Lots 1–111

PAGE 4
Lot 19 Pieter Wenning *Laantjie Nuweland* (detail)

PAGE 5
Lot 17 John Meyer *A Season of Promise* (detail)

LEFT
Lot 25 Freida Lock, *Hashimi* (detail)



1

Maggie Laubser

SOUTH AFRICAN 1886–1973

Cape Dutch House with Trees

signed and dated '24
oil on board
36,5 by 45 cm

R180 000 – 240 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
10 May 2016, lot 832.
Private Collection.

Maggie Laubser is particularly recognized for her esoteric interpretations of reality. Laubser had no interest in imitating others, but drew her first impressions when approaching a new work:

'I see the subject matter, and the first thing that strikes me is the colour, then the shape or form – very simple, but very definite; then the harmony and the lines. I study it closely until I am completely familiar with all aspects of the subject matter. Once I have my impression, I am free to paint. I must be free to paint; I feel confined if I constantly have to look at the subject, I lose my own interpretation!'

Cape Dutch House with Trees (lot 1)

was painted upon the artist's return from Germany to her family home at Oortmanspost, in Malmesbury towards the end of 1924. It is interesting to note that the same homestead had been painted two years prior (Marais, cat. no. 308), before the artist's sojourns to Germany. This may indicate that the homestead depicted could be the Laubser family home, as it is the only building identifiably repeated at Oortmanspost.

By the time *Birds on Rocks; Sea with Boats in Background* (lot 2) was painted, Laubser was exhibiting extensively in South Africa and was beginning to enjoy public recognition. Critics, too, had softened to

her German Expressionist style and she was beginning to make a commercial success of her work. Laubser made excursions to various parts of the country of which Langebaan, where this work was likely inspired, was one. During this stage of the artist's production the landscape/seascape seem to occupy an important position in the artist's oeuvre, as they become the playground upon which various activities of figures, birds, and boats are animated seemingly in mid-action.

1. *Huisgenoot*, 18 August 1939:37
2. Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*. Johannesburg and Cape Town: Perskor.



2

Maggie Laubser

SOUTH AFRICAN 1886–1973

Birds on Rocks; Sea with Boats in Background

signed
oil on canvas
44,5 by 54,5 cm

R250 000 – 350 000

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her Paintings, Drawings and Graphics*, Johannesburg and Cape Town: Perskor, illustrated in black and white on page 275, catalogue no. 1072.



3

Maud Sumner

SOUTH AFRICAN 1902–1985

3 Rue Campagne Première

signed and dated 38; signed and inscribed with the title on the reverse; inscribed with the artist's name, 'Sumners Studio in Paris' and medium on a Pieter Wenning Gallery label adhered to the reverse
oil on canvas
64 by 48,5 cm

R100 000 – 150 000

PROVENANCE

Pieter Wenning Gallery, Cape Town. The Stellenberg Collection.

LITERATURE

Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria: J L van Schaik, illustrated in colour on page 34 with the title 'Courtyard, 3 Rue Campagne Première.'

The present lot shows a view from the artist's studio in Paris.
'As a person I am South African English but as a painter I am French' – Maud Sumner



4

Ruth Everard-Haden

SOUTH AFRICAN 1904–1992

Rue de la Grande-Chaumière at Night

signed; inscribed with the artist's name and the title on a label adhered to the reverse
oil on canvas
90,5 by 63,5 cm

R80 000 – 120 000



5

Freida Lock

SOUTH AFRICAN 1902–1962

Hout Bay Manor

signed and dated 44
oil on canvas
50 by 60 cm

R150 000 – 200 000

PROVENANCE

Professor Lionel Bowman, thence by descent.

The present lot was inherited by the current owners from Professor Lionel Bowman. On a trip around the peninsula with author Mary Reynolds, Professor Lionel Bowman acquired the current lot from an exhibition of Freida Lock's work at Hout Bay Manor.

Born in the Orange Free State, Lionel Bowman studied at the Royal Academy of Music. Throughout his career Bowman maintained a prestigious standard towards his craft; he earned medals and became the professor of piano at the University of Stellenbosch and co-authored 'The Magic Touch', subsequently leading him to become one of South Africa's finest musicians and being noted in the New Grove Dictionary of Music and Musicians.¹ Bowman passed away in 2006 at the age of 87. The current owners remember him as the kindest and most generous person that they had ever met.

1. <https://www.theguardian.com/news/2006/nov/15/obituaries.readersobituaries>, accessed 23 February 2023.



6

Maud Sumner

SOUTH AFRICAN 1902–1985

Trees, De Vaal Drive

signed
watercolour on paper
61,5 by 47 cm

R90 000 – 120 000

PROVENANCE

The Stellenberg Collection.

LITERATURE

Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria: J L van Schaik, a similar work illustrated on page 53 titled 'Trees, De Vaal Drive.'



7

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Waterval (Waterfall)

signed; inscribed with the artist's name and title on a Pretoria Art Museum label adhered to the reverse

oil on canvas
36 by 46,5 cm

R300 000 – 500 000

PROVENANCE

The Dirk Lion-Cachet Collection.
Estate Late Eugen Manfred Pezold.

EXHIBITED

Pretoria Art Museum, Pretoria,
Exhibition of the Dirk Lion-Cachet Collection, June to July 1965.



8

Wolf Kibel

SOUTH AFRICAN 1903–1938

Landscape with Trees

signed
oil on board
25 by 22 cm

R120 000 – 160 000



9

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Bosveld Landscape

signed and dated 44

oil on canvas

34,5 by 45 cm

R1 000 000 – 1 500 000

PROVENANCE

Bernardi's, Pretoria,

28 November 2016, lot 232.



10

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Highveld Landscape

signed and dated 1945; inscribed 'To Mr & Mrs Edgar Franck from the staff, Barclays Bank D.C.& O. Pretoria branch 26-4-45' on a plaque attached to the frame

oil on canvas
59,5 by 75 cm

R5 000 000 – 7 000 000

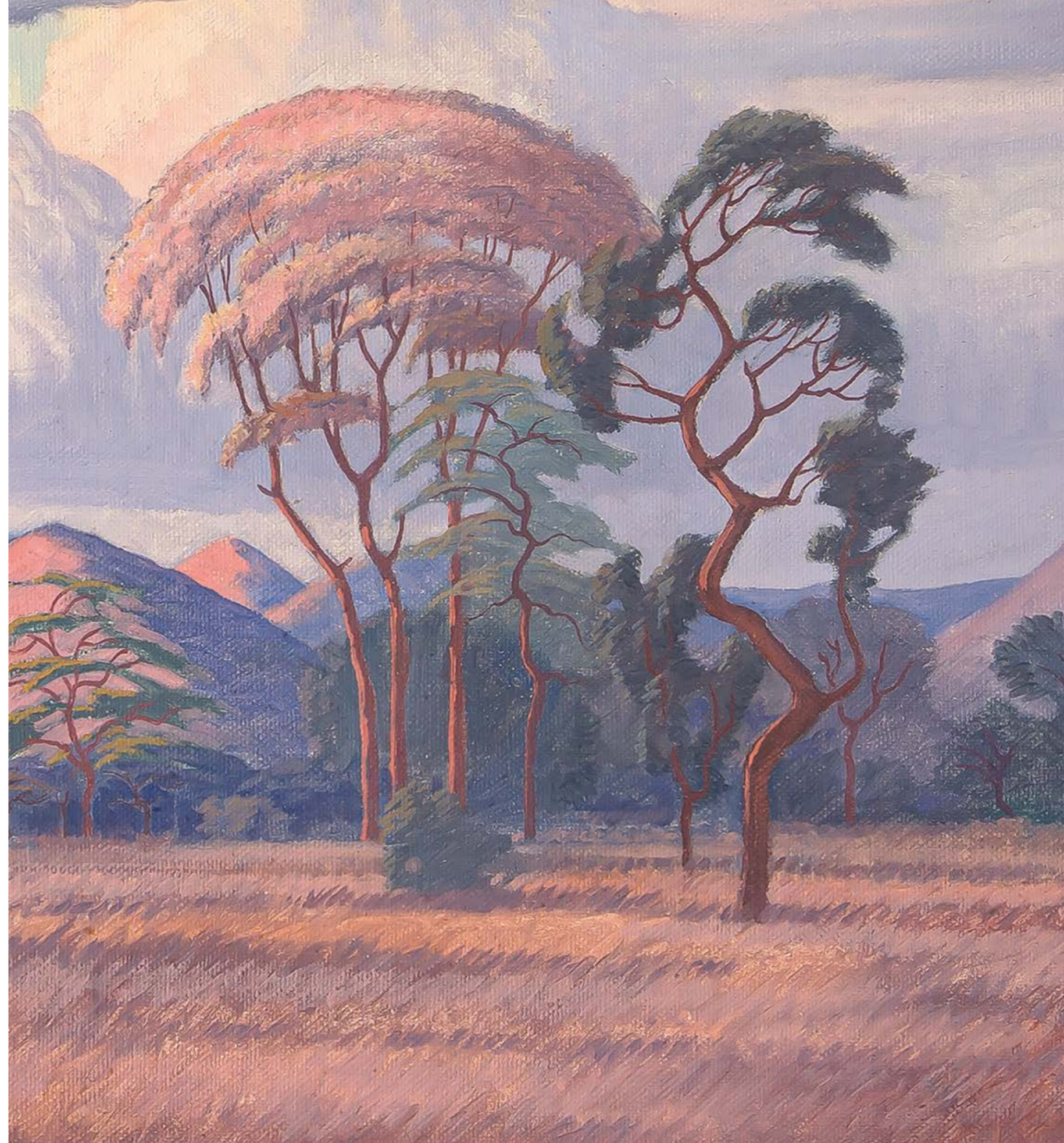
PROVENANCE

A retirement gift for Mr Edgar Franck, Bank Manager of Barclays Bank in Pretoria, thence by descent. Estate Late Nicole Monique Jacqueline Franck.

This large-scale and quietly imposing work dates from 1945. The 1940s were a period of stylistic consolidation for Pierneef. The finest paintings from this period contain clarity of light and form, balanced colour harmonies and clearly delineated monumental forms. His uncanny ability to fuse the natural elements into a harmonious whole earned the artist his reputation as South Africa's foremost landscape painter.

Highveld Landscape comprises a rolling grassy plain which passes through an assortment of trees before arriving at some steeply rising conical hills and mountains. Forming thunderclouds further enhance the extensive dramatic sky, rising in the background. Pierneef bridges earth and sky with an imposing thorn tree in a powerful vertical movement and arc-shaped tracery of boughs and branches which echo the cloud formations and hills below.

Family lore makes mention that this work was returned to the artist by the owner's wife, as it lacked what she believed to be his signature feature, the large thorn tree. The artist obliged and it is hard to imagine this painting without it.





11

Maud Sumner

SOUTH AFRICAN 1902–1985

Swakopmund

signed
oil on canvas laid down on board
47,5 by 98 cm

R140 000 – 180 000

PROVENANCE

Strauss & Co, Johannesburg,
13 November 2017, lot 347.
Private Collection, Cape Town.



12

Maud Sumner

SOUTH AFRICAN 1902–1985

*The Old Salt Road,
Leading into Swakopmund*

signed
oil on canvas
59 by 118,5 cm

R140 000 – 180 000

PROVENANCE

Strauss & Co, Johannesburg,
16 May 2011, lot 56.
Private Collection, Cape Town.

LITERATURE

Frieda Harmsen (1992) *Maud Sumner: Painter and Poet*, Pretoria:
J L van Schaik, the original black
and white source photograph is
illustrated on page 144.



13

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Extensive Landscape, Namibia

signed with the artist's initials and dated 1949; signed on the stretcher
oil on canvas
45 by 70 cm

R200 000 – 300 000

PROVENANCE

Private Collection, Cape Town.



14

Adolph Jentsch

GERMAN/NAMIBIAN 1888–1977

Windhoek

signed and numbered 'No 15K.
A. Jentsch' on the stretcher on the reverse
oil on canvas
60,5 by 80,5 cm

R250 000 – 350 000

PROVENANCE

Christie's, London, 18 April 2000, lot 98.
Private Collection, Cape Town.

In Jentsch's cosmic conception of Nature he conveys sublimity – the infinite – by means of subtle suggestion. He is a master of empty spaces which give a special spiritual quality to his work.¹

¹ Olga Levinson (1973) *Adolph Jentsch*, Cape Town: Human and Rousseau, page 68.

Adolph Jentsch was born in Dresden and studied at the Dresden Art Academy. He emigrated to Namibia in 1938 and became the most iconic and evocative painter of the Namibian landscape.

Jentsch devoted the rest of his career to painting the vast open spaces, endless horizons, still heat and blazing light of his surroundings. He was profoundly influenced by eastern

philosophy, particularly Taoism, embracing harmony and serenity in contemplation of nature and worked en plein air. His watercolours are recognisable by their calligraphic mark making and restrained colour palette. Several of his large-scale oil paintings comprise more vigorous brush strokes and stronger colours.

Windhoek is an example of the latter.

Pierneef is the only other artist known to have painted a landscape in *Windhoek* circa 1924. The view in Jentsch's work is from the Eros hills, looking southwards towards the Auas mountains. The haze below the vivid cerulean sky is a typical climatic feature in the post-rainy season when the grass begins to turn yellow. Those familiar with *Windhoek* will recognise the German colonial era 'Tintenpalast' (Ink Palace) parliament building, the Lutheran Christuskirche, the Roman Catholic St. Marien Kathedrale and Elisabeth Hous (the first maternity home in *Windhoek*).

15

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Landscape with Storm Clouds

signed; inscribed 'Matriekklas 1940' on a metal plaque adhered to the reverse

oil on artist's board
29 by 39 cm

R250 000 – 350 000

PROVENANCE

Stephan Welz & Co in association with Sotheby's, Johannesburg, 28 November 1994, lot 54. Private collection.



16

Hugo Naudé

SOUTH AFRICAN 1869–1941

Afternoon Cold, Keeromsberg

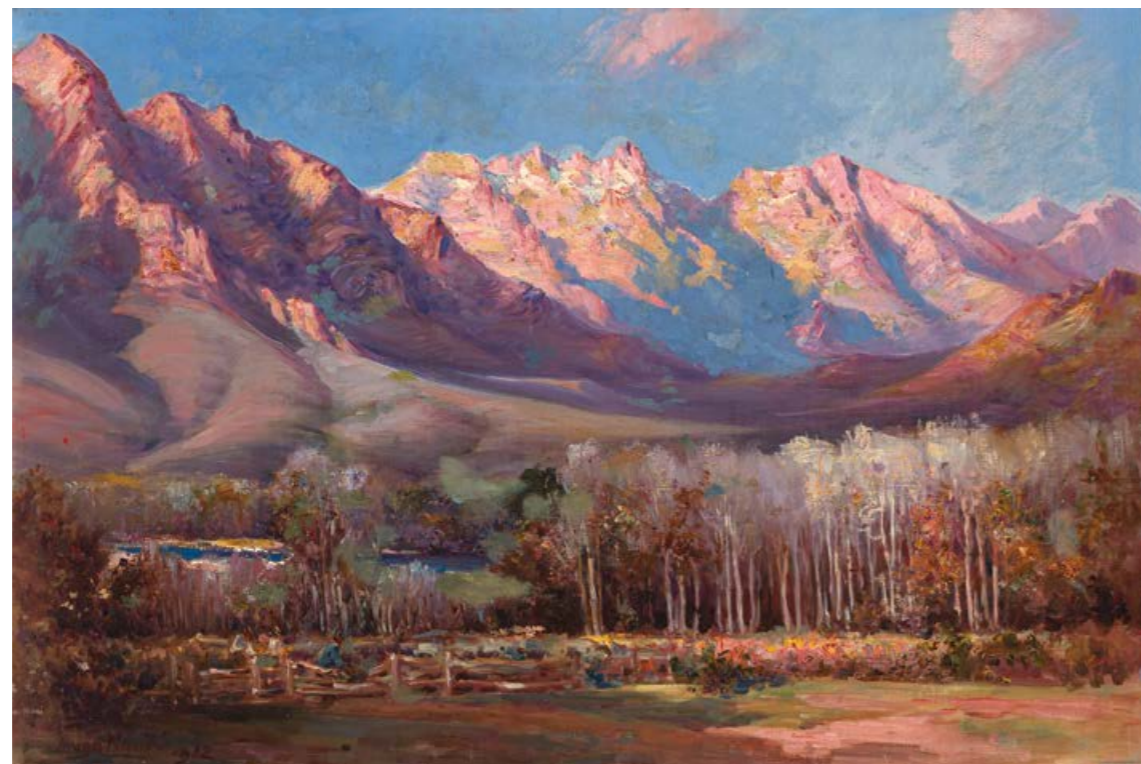
signed and dated 1912; dated 'June 1912' and inscribed with the artist's name, title and 'to Mrs G. C. Gier by Ladies of Worcester' on a plaque attached to the frame

oil on canvas
41 by 61,5 cm

R150 000 – 200 000

PROVENANCE

Presented to Mrs G C Gier by the Ladies of Worcester, June 1912. Robertson Art Gallery, Robertson. Private Collection.



17

John Meyer

SOUTH AFRICAN 1942–

A Season of Promise

signed; signed, dated 20/23 and inscribed with the title twice on the stretcher
acrylic on canvas
90,5 by 121 cm

R750 000 – 900 000



'The Karoo has been the biggest influence of my career. From the very first time I went there, I could not resist going back time and again. It's hard to describe what I feel when I stand alone in the breeze, with the timeless vistas stretching for miles in all directions. There is something primordial about its landscape. I want to capture that atmosphere.'

Usually, I start a landscape with the sky. Exploring various cloud formations setting a general mood that will determine the path forward. In this work I kept adjusting the sky, looking for an explosion of clouds emanating from a certain point in the composition. The subject matter in the middleground or foreground becomes the narrative, but it all hangs on the power of the sky.

For me, creating a strong sense of unending vista is made by the descending clouds merging with the distant horizon. The featureless landscape of the greater Karoo gives me the freedom to place the main subject matter wherever I like.

I am often asked where I get my inspiration, as if it is something tangibly recognisable. I am not aware of what it means other than that it's something innate. I suppose most of my works start from what I see or read. But it is subconscious and only comes to me later. The karoo is different. I think it has a permanent place all its own in me. I can smell it and feel it even in my dreams.'

– John Meyer, 2023.

Artist Focus: Pieter Wenning

Pieter Wenning was born and grew up in the Netherlands and developed a love of painting from an early age as his father was an art dealer and sold artist's materials. Wenning's art teacher at school identified the young boy's obvious talent and became his first mentor. He introduced Wenning to the Dutch masters, and the tradition of European painting, and tried to persuade Wenning's parents to allow him to pursue a career as an artist, but his parents discouraged him from studying art and he went to work for the national railway company instead, however painting remained his focus and he spent all his spare time painting and drawing. An offer of a job at a book dealer in South Africa brought Wenning and his family to Pretoria in 1905. After some years of frugality and careful savings, he was able to import an etching press, and pioneered the medium in this country, while also drawing incessantly and beginning to experiment with painting in oils.

With J H Pierneef and George Smithard, he was a founder member of the Individualists in 1911, a group of like-minded artists who exhibited their work together in Pretoria. Wenning was always dogged by financial problems but with the help of D C Boonzaier and several other friends who provided the funds, he spent three

months in the Cape in 1917, and produced enough paintings to mount a private exhibition. His work was well-received, with almost all being sold, but the art market was depressed as a result of WWI and Wenning struggled to achieve good prices.

Esmé Berman described how Wenning 'found himself' as an artist in the Cape, not only because he was then painting full-time, but also because the gentler climate and 'shades of dampened green' familiar from his homeland suited him better than the 'elusive ochres of the Highveld'.¹ The artist worked relentlessly 'en plein air', regardless of the weather and with little concern for his health, but nevertheless, also managed to produce a significant number of still life's, which Berman considers as equal to, if not more important than, his landscapes. For Wenning, still lifes were essays in 'colour form and composition ... governed less by the influence of Dutch precedents than by the lessons gained from Oriental art'.²

Wenning died at the age of 47 of tuberculosis, but despite his relatively short career he produced over 300 paintings in addition to his drawings and etchings. When he died, he was probably the most important artist that the country had known. His work is included in the collections of the Iziko South African National Gallery in

Cape Town, the Pretoria Art Museum, the Johannesburg Art Gallery, the William Humphreys Gallery in Kimberley, and the Wits Art Museum, among others.

Pieter Wenning's unique gifting as a painter is evident in these five works on offer. His style fused cool European observation with a lively flickering palette of rich colours, exquisite line work and tonal study.

This excitement of subject and vitality of application makes works such as *Laantjie Nuweland* (lot 19) a joy to observe. *Red Roofed Cottage, Autumn*, (lot 18) is another typical Cape subject which no doubt inspired a young Gregoire Boonzaier to find and capture similar subjects. *Lorenço Marques* (lot 22) shimmers in a tropical haze where dhows cast golden and ochre reflections on a torpid azure sea.

Still Life with Oriental Vases and Chinese Dog of Fô (lot 21) and *Vase and Figurine* (lot 21) display how under Wenning's skilful brush, and through the deployment of oriental porcelain and figurines he was able to conjure the most arresting still lifes seen in South Africa in the early 20th century.

1. Esmé Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema, page 497.

2. *Ibid*, page 498.

18

Pieter Wenning

SOUTH AFRICAN 1873–1921

Red Roofed Cottage, Autumn

signed
oil on board
34 by 45 cm

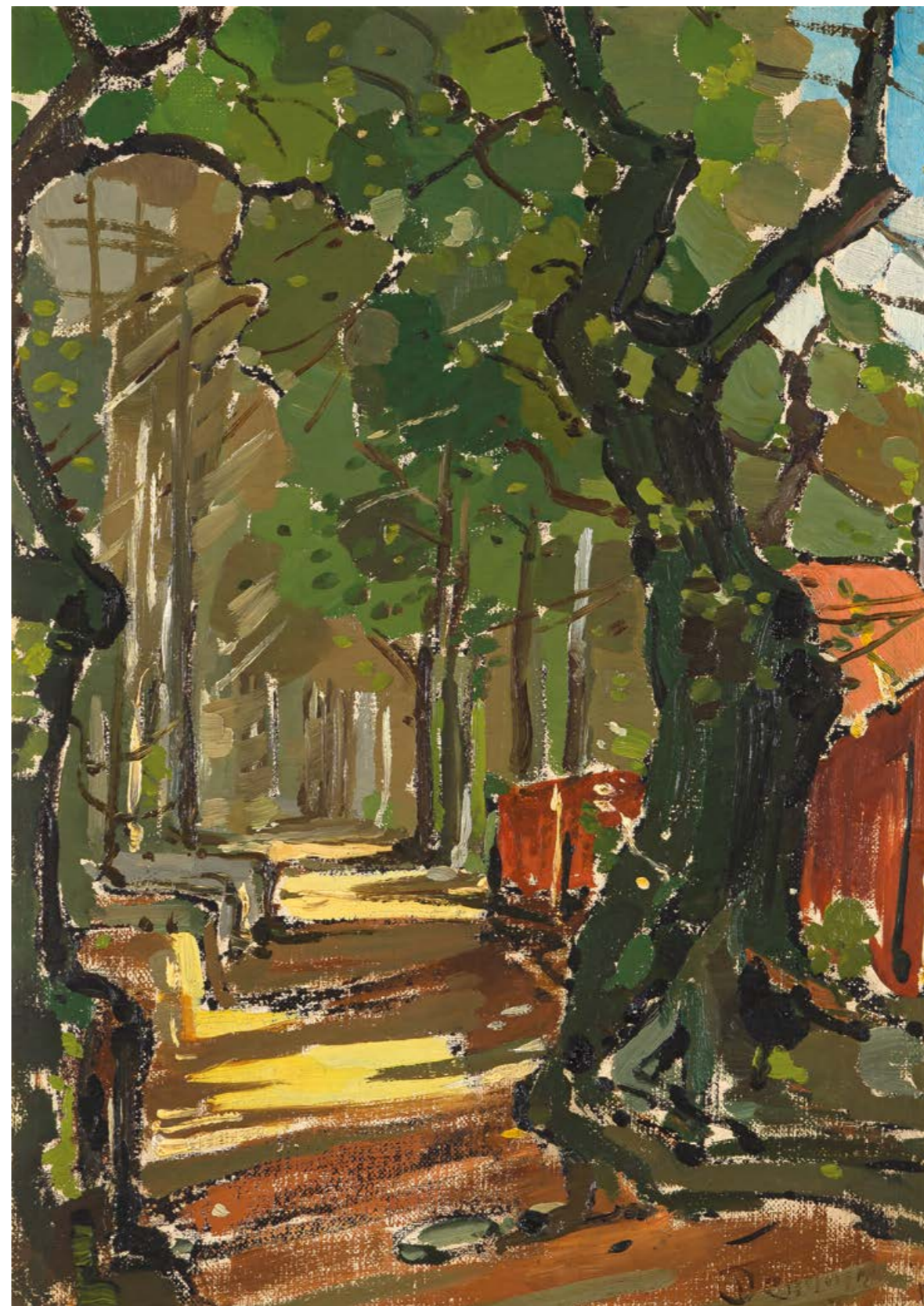
R150 000 – 200 000

PROVENANCE

Mr Gustav Katz, Johannesburg.
Private Collection.

LITERATURE

Gregoire Boonzaier and Lippy Lipshitz (1949), *Wenning*, Cape Town: Unie-Volkspers Beperk, plate 31, illustrated on page 47.



19

Pieter Wenning

SOUTH AFRICAN 1873–1921

Laantjie Nuweland

signed and dated '17
oil on canvas
36,5 by 26 cm

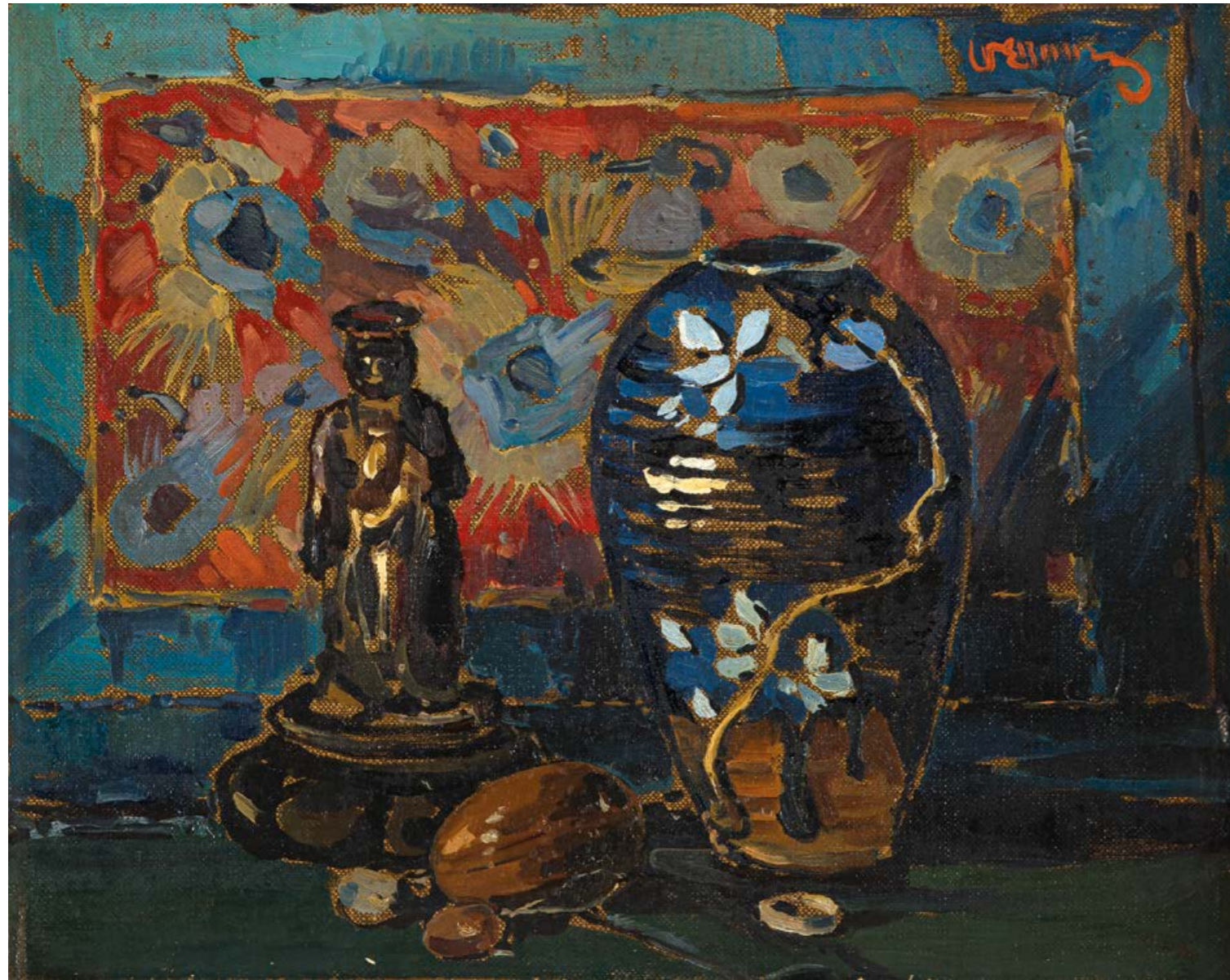
R180 000 – 240 000

PROVENANCE

Mr Gustav Katz, Johannesburg.
Private Collection.

LITERATURE

J. du P. Scholtz (1973) *DC Boonzaier en Pieter Wenning*, Cape Town: Tafelberg, plate 52, illustrated on page 109.



20

Pieter Wenning

SOUTH AFRICAN 1873–1921

Vase and Figurine

signed
oil on canvas
29,5 by 37 cm

R100 000 – 150 000

PROVENANCE
Private Collection.



21

Pieter Wenning

SOUTH AFRICAN 1873–1921

*Still Life with Oriental Vases
and Chinese Dog of Fō*

signed
oil on canvas
37 by 47 cm

R120 000 – 160 000

PROVENANCE
Private Collection.

22

Pieter Wenning

SOUTH AFRICAN 1873–1921

Lourenço Marques

signed and inscribed
with the title
oil on canvas
29,5 by 22 cm

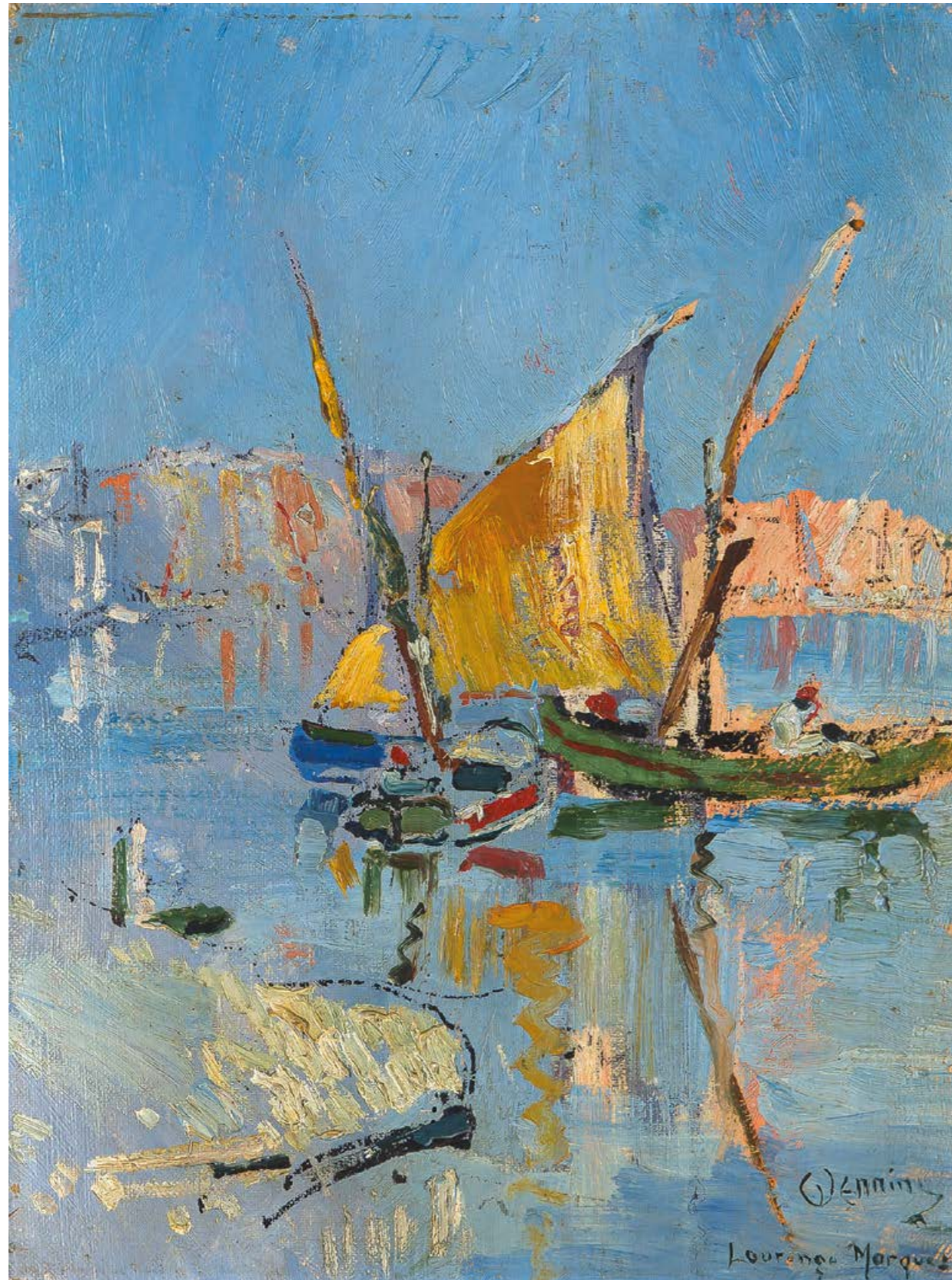
R250 000 – 350 000

PROVENANCE

Mr and Mrs AJ ter Beek,
Johannesburg.
Private Collection.

LITERATURE

Gregoire Boonzaier and Lippy
Lipshitz (1949) *Wenning*, Cape
Town: Unie-Volkspers Beperk,
illustrated plate 66.



23

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Mozambique

signed, inscribed with the title and dated 'Maart 1926'
oil on board
43 by 58,5 cm

R700 000 – 900 000

'On 12 January 1926, the Pierneefs sailed on a freighter, S.S.Toba, via Port Said down the east coast. They were the only two passengers on board and, since the ship had to spend from between two and six days at every port, Pierneef was often able to go out and paint the countryside to his heart's content!'

¹ PG Nel. (1990) *JH Pierneef: His life and his work*, Johannesburg: Perskor. Page 67.

Like Hugo Naudé before him who, having returned to South Africa from Europe via the east coast of Africa, and been exposed to the work of the Impressionists and the Post-Impressionists, Pierneef was infused with the excitement of recording new subjects, and armed with a fresh repertoire of painterly expression.

Painted offshore from the S.S. *Thoba's* deck, this view records the narrow coastal town of Ilha de Mozambique, with

colonial buildings in contrast to a tropical African coastline, painted through an Impressionistic lens.

Rendered in grey, red and pink tones, the buildings are backed by a narrow border of lush foliage, nestled between a warm blue sea in the foreground and an extensive sky above.

The dynamism of the composition lies in the extensive volatile sky, where a bulbous cumulonimbus at the centre of a horizontal cloud formation towers majestically above the narrow horizontal band of buildings and sea in the foreground.

Pierneef's impressionistic technique of truncated and gestural brushstrokes provides a flickering and lively quality and can also be found in another work from this period, titled *Egyptian Felucca Sailing Boats*, sold in Strauss & Co's Cape Town salerooms in October 2021 for R2 503 600.



24

Freida Lock

SOUTH AFRICAN 1902–1962

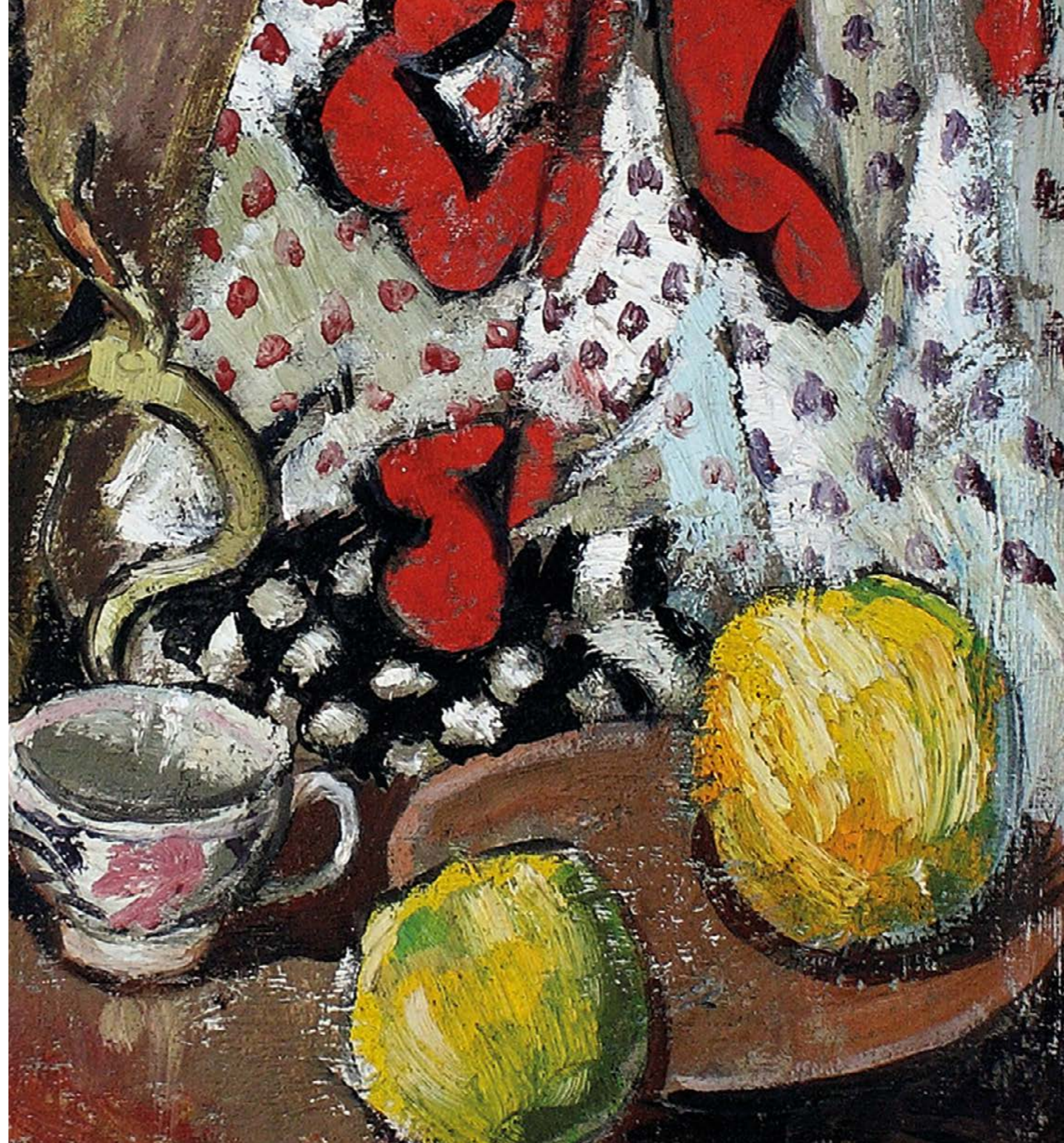
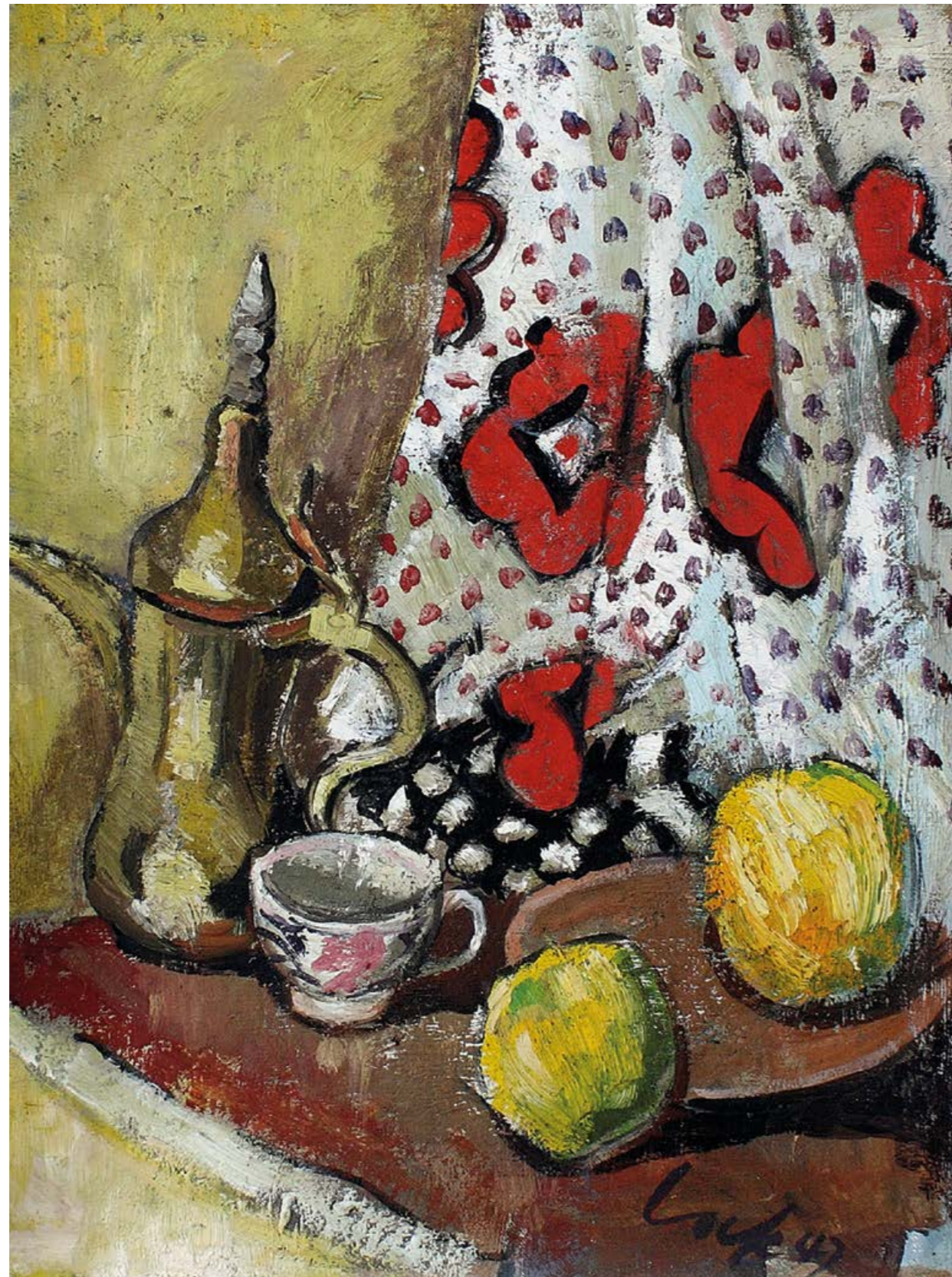
*Still Life of Jug,
Cup and Fruit*

signed and dated '47
oil on board
40 by 29,5 cm

R150 000 – 200 000

PROVENANCE

Bonhams, London,
23 May 2007, Lot 49.
Private Collection.



25

Freida Lock

SOUTH AFRICAN 1902–1962

Hashimi

signed and dated 47; inscribed with the title on the reverse oil on canvas, in a Zanzibari frame 74 by 89 cm

R200 000 – 300 000

PROVENANCE

Acquired from the artist by the previous owner, thence by descent.

Many of our great South African artists have found fascination and inspiration in the Swahili and Arab cultures of the islands and port towns on the East African coast. JH Pierneef, Alexis Preller, Terence McCaw, Walter Battiss, and Irma Stern all visited these areas. Freida Lock was quick to follow in Irma Stern's footsteps, travelling to Zanzibar a mere 2 years after Stern had left. Between 1947 and 1949, Lock enjoyed a lengthy 18-month stay in Zanzibar. Unlike most foreigners, Lock became known to the Arab community and was invited into local homes where she became closely acquainted with the culture. The jostling markets, the dhow harbours, the music and singing at wedding feasts fascinated her, appealing to her passionate nature and love of the exotic.¹

Upon considering Lock's oeuvre, an enchantment with architecture is readily apparent. This extends from the architecture of Lock's colourful Cape interior scenes to her depiction of Arab homes upon her travels, and even in

her sensitive approach to dhows and other boats in the fishing and trade culture of East Africa. This is especially evident in *Hashimi* with its delicate depiction of each mast, rope, and wooden vessel.

The impressive Zanzibari frame that cradles this work is not merely a framing device, but also a cultural construct through which to view the scene. The frame was likely constructed from recycled doors and window frames. The designs are redolent with symbolic significance and invocations for benign protection. The rope-like design on the top and side portions of the frame speaks to the fishing trade and is often found on the outermost strip of door frames, where they are intended to keep evil forces at bay. The lower strip of the frame features a palmette motif, likely representing the trade of herbs and spices.

1. Johannes Meintjes (1961) 'Die Dagboek van Johannes Meintjes' in *Molteno: Bamboesberg-uitgewers*, Vol 2, 20 November 1948, page 63.



Irma Stern

SOUTH AFRICAN 1894–1966

Children Reading the Koran

signed and dated 1939; inscribed with the artist's name, the date, the title and medium on a Rembrandt Art Foundation label adhered to the reverse; inscribed with the artist's name, the date and the title on a Pretoria Art Museum label adhered to the reverse; dated '43 and inscribed with the artist's name, the title and exhibition details on a label adhered to the reverse
oil on canvas, in a Zanzibari frame
61 by 86 cm

R10 000 000 – 11 000 000

Irma Stern, *Muslim Children Reading the Koran*
signed and dated 1939

PROVENANCE

Estate Late Lilian Isaacson.
Stephan Welz & Co in Association with
Sotheby's, Johannesburg, 8 November
1999, lot 483.
Private Collection.

EXHIBITED

South African National Gallery, Rembrandt
Van Rijn Art Foundation, Pretoria
Art Museum, Pretoria, Cape Town,
Johannesburg Art Gallery, Johannesburg,
Homage to Irma Stern 1894–1966, 1968,
catalogue no. 17.
Standard Bank Gallery, Johannesburg,
Irma Stern: Expressions of a Journey,
25 September to 29 November 2003,
illustrated in colour on page 102 with the
title 'Children Writing'.

Starting in the 1930s, Irma Stern produced a remarkable archive of paintings recording the widespread existence of the Islamic faith in sub-Saharan Africa. In 2021, artist Karel Nel made this important subject the focus of an exhibition at Norval Foundation in Cape Town. *Irma Stern: The Zanzibari Years* gathered portraits related to Stern's two visits to the Indian Ocean island of Zanzibar in 1939 and 1945. Nel provided further context by including earlier portraits of Muslim subjects produced by Stern in Cape Town and Dakar. The earliest work in the exhibition was dated 1930.

There is a direct human link between Cape Town and Zanzibar. Some of Cape Town's Muslim population trace their ancestry back to East Africa, rather than the East Indies. Having previously detailed the religious and marital rituals of Cape Town's Muslims, Zanzibar was a logical destination for Stern given her blossoming orientalist tendencies. But Stern's reasons for travelling to Zanzibar in 1939 are not as easily summarised. Hostilities in Europe also played a part: they summarily ended Stern's nearly annual steamship journeys north to exhibit and paint.

In 1946, Stern, always an unreliable narrator and mythmaker, provided a wholly different account of her motivations for visiting Zanzibar. One morning in 1938, Stern told a journalist, she was strolling down a windswept Cape Town boulevard,

thinking about the stories of an elderly Arab cook from Zanzibar who had been employed by her moneyed family. 'For some unaccountable reason I remembered that morning one of his favourite phrases: 'Miss Irma, you and I used to pick vanilla in Zanzibar!' Stern, who had journeyed to Europe via Zanzibar as a child, promptly walked into a travel agency and asked, 'Can I motor to Zanzibar?' No was the response, so she booked passage aboard a steamship.

Stern's itinerary from her 1939 trip to Zanzibar included a visit to one of the island's *madrasa*. These Islamic religious schools had been a facet of the island's social and cultural life since the 1830s.² Stern very likely produced this tranquil study of learning and devotion based on a charcoal drawing depicting a boy and girl in similar seated pose. Stern's presence in the *madrasa* was only briefly tolerated, a fact Stern related to a Sunday Times journalist: 'The mothers of the pupils wanted to kill her as they were firmly convinced that if she painted the children, she would be stealing their souls.'³

In February 1940, Stern exhibited her new work at Martin Melck House, Cape Town. Both the city's news dailies remarked on her work's vitality. This lot was advertised as 'Reading the Koran' in the catalogue and offered at 45 guineas (about £7,200 today, adjusted for inflation). Lilian Isaacson, a well-known inter-war personality and art collector who taught at Cape Town's College of Music, acquired the work. This lot did not travel to Johannesburg for Stern's December 1940 exhibition with Gainsborough Galleries, nor did it appear in Nel's 2021 exhibition. This is less an oversight than a reminder that Stern's remarkable archive, much of it held in private collections, remains unmapped. Major works such as this are still being recovered.

1. H.T. Lawless (1946) 'Spotlight: In the Limelight' *Cape Times*, 15 March.
2. – (1940) 'Irma Stern Exhibition in City', *Sunday Times*, 8 December.
3. Salma Maoulidi (2011) 'Between Law and Culture: Contemplating Rights for Women in Zanzibar', in Dorothy L. Hodgson (ed), *Gender and Culture at the Limit of Rights*, Philadelphia, University of Pennsylvania Press, pages 36 to 37.





27
Maud Sumner
 SOUTH AFRICAN 1902–1985
Still Life with Fruit
 signed
 oil on canvas laid down
 on board
 39,5 by 80 cm
R150 000 – 200 000
 PROVENANCE
 The Stellenberg Collection.



28
Frans Oerder
 SOUTH AFRICAN 1867–1944
Still Life with Begonias
 signed
 oil on canvas
 59 by 99 cm
R100 000 – 150 000



29
Maggie Laubser
 SOUTH AFRICAN 1886–1973
Bird with Tomatoes
 signed
 oil on canvas laid down on board
 44,5 by 49,5 cm
R400 000 – 600 000

PROVENANCE
 Isabel Niehaus (née van Vuuren)
 Thaba N'chu.
 The Clare Basson Collection.
 Private Collection.

'... As time wore on, it became
 apparent to the public – as it had
 been conspicuous to her small circle
 of admirers – that Maggie Laubser, for
 all her so-called 'foreign modernism'

was more South African than any
 other painter in the country; that she
 alone had crystallized her people's
 identification with the soil and their
 simple holistic view of nature; that
 behind the apparent naiveté of her
 forms there was a devout appreciation
 of spiritual unity which binds all living
 things ...'

1. Esmé Berman (1996) *Art and Artists of South
 Africa*, Johannesburg: South Book, page 254.

30

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Flowers and Pumpkin

signed and dated 1948
oil on canvas
61,5 by 54 cm

R5 000 000 – 6 000 000

PROVENANCE

Acquired from the artist
by the current owner.
Private Collection.

Irma Stern's close association with painter Max Pechstein, as well as her early mimicry of his style, has seen her routinely described as an expressionist painter. The label is nominally helpful. It was the American art historian Bernard S. Myers, an expert on German expressionism and Mexican art, who observed: 'Where Impressionism is descriptive, Expressionism is deductive; where Impressionism is lyrical and gentle, Expressionism becomes excited and powerful!' In many respects, Stern's most prized work from the mid-1930s to the late 1940s presents a synthesis of these opposing traits.

When Stern's high-expressionist phase of the 1920s receded, it gave way to an idiosyncratic personal style characterised by description and ecstatic expression. The genre of still life, rather than portraiture, played a key role in this transition, providing Stern with a testing ground for her vivid colour experiments. 'She did not attain the fluent and evocative style that characterises her mature paintings, from about 1935, without effort,' writes art historian Marion Arnold. 'Object painting enabled her both to experiment with paint application and to determine how she related to empirical reality. The physicality of objects – their materials, surfaces, and forms – presented a challenge: description had to be balanced with expression.'²

The renovation of her painterly style drew the notice of critics and buyers alike. Edward Roworth and Bernard Lewis, two of Stern's fiercest detractors, were fulsome in their praise of her flower paintings. In 1936 the Union government acquired two oils depicting flowering gum and camellia for the South African embassy in Washington DC. This lot dates from 1948. Praise for her flower paintings had only grown. 'When Miss Stern tackles flowers and plants, one is conscious that she is dealing with things as much alive as the people [she portrays],' declared *The Cape Times* in 1947.³

This vitality owed much to Stern's assured process of laying down paint on canvas. 'The strokes are final,' noted a visitor to her studio. 'There is an inevitability about them.'⁴

The abundant fruit in Stern's flower composition, while plainly compositional devices, also function as symbols of fertility and beauty. Stern frequently incorporated pumpkins into her mature flower paintings. Notable examples include *Still life with Chrysanthemums and a Pumpkin* (1937) and *Chrysanthemums* (1945), both works redolent of Van Gogh's suite of sunflower paintings from 1888. Later works include *Still Life with Blossoms and Pumpkins* (1964) and *Irises* (1964). The important work *Black Lilies* (1941) includes a slice of bright orange pumpkin, a decorative device not uncommon in Stern's still lifes. The glazed vase appearing in this lot also appears in a 1949 composition with sectioned watermelons.

Stern's pumpkin is a reminder of the role of food in European history and art. Pumpkins were introduced to Europe by Spanish navigators after their discovery in the Americas and shortly appeared in still life paintings. Examples include Caravaggio's *Still Life with Fruit* (circa 1603) and Hans Bollongier's *Still life with Pumpkin and Other Fruit* (1664). Signifiers of domestic vitality and mercantile wealth, pumpkins also spoke of new experiences in far-away places. Stern, a traveller, and gourmand who came of age in the twilight of Europe's globe-spanning imperial rule, records that awaiting potential in this composition.

1. Bernard S. Myers (1959) *Modern Art in the Making*, New York: McGraw Hill, page 343
2. Marion I. Arnold, (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, page 139.
3. P. H. W. (1947) 'Irma Stern's New Exhibition', *The Cape Times*, Cape Town, 7 March.
4. Morris J. Cohen (1946) 'Irma Stern, Johannesburg Painter', *The Studio*, Vol. 131, March, page 85.



Irma Stern *Still life with chrysanthemums and a pumpkin*, 1937, oil on canvas



Irma Stern *Still life with chrysanthemums and a pumpkin*, 1964, oil on canvas



Irma Stern *Irises*, 1964, oil on canvas



Irma Stern *Black Lilies*, 1941, oil on canvas

31

Hugo Naudé

SOUTH AFRICAN 1869–1941

The Old Pier, Cape Town

signed and dated 97

oil on canvas

39 by 50,5 cm

R120 000 – 160 000

PROVENANCE

Naspers Limited.



33

Richard Eurich

BRITISH 1903–1992

Landscape with River

signed; inscribed with the artist's

name and the title on a label

adhered to the reverse

oil on canvas

40 by 74,5 cm

R50 000 – 70 000

PROVENANCE

Estate Late Mr Eugen Manfred

Pezold.



32

Antoine Bouvard

FRENCH 1870–1956

Venetian Canal

signed

oil on canvas

52 by 79,5 cm

R70 000 – 90 000

PROVENANCE

Mr and Mrs J L Ogilvy, Harare, thence
by descent to their goddaughter.



34

Adriaan Boshoff

SOUTH AFRICAN 1935–2007

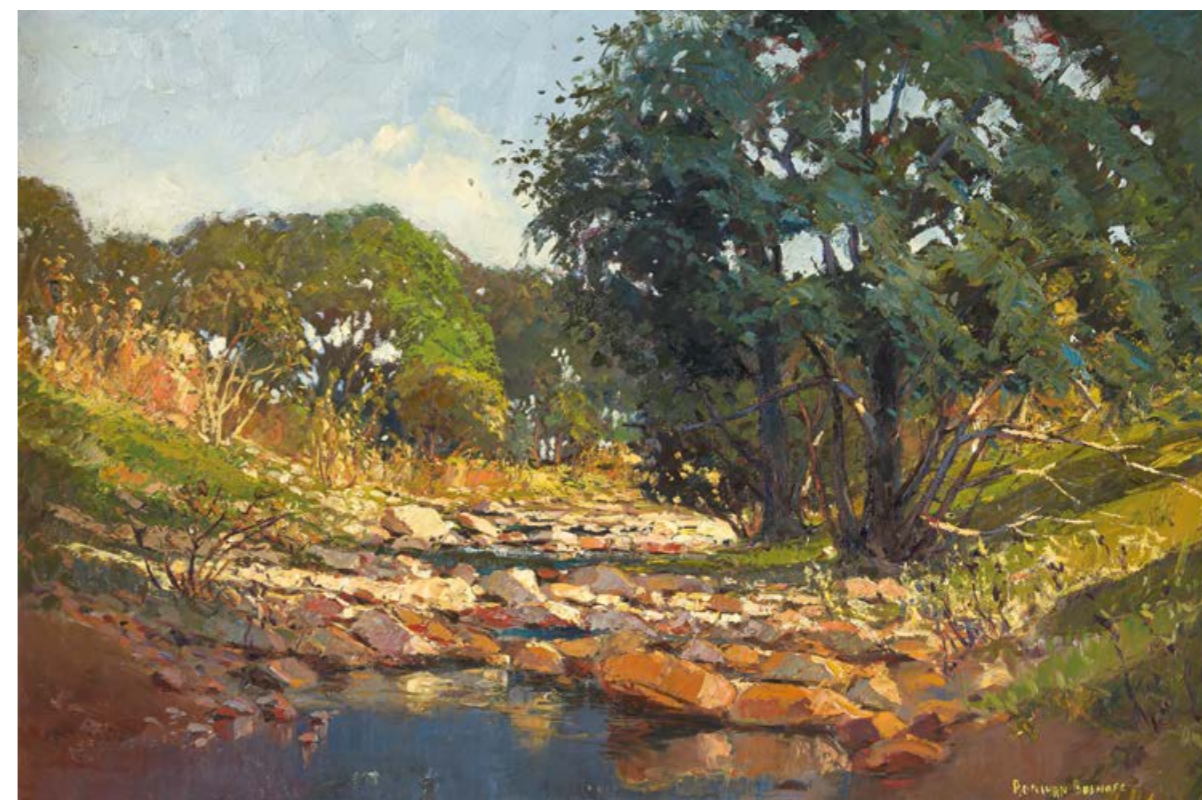
Landscape with Stream

signed

oil on board

60 by 90,5 cm

R120 000 – 160 000



35

Hugo Naudé

SOUTH AFRICAN 1869–1941

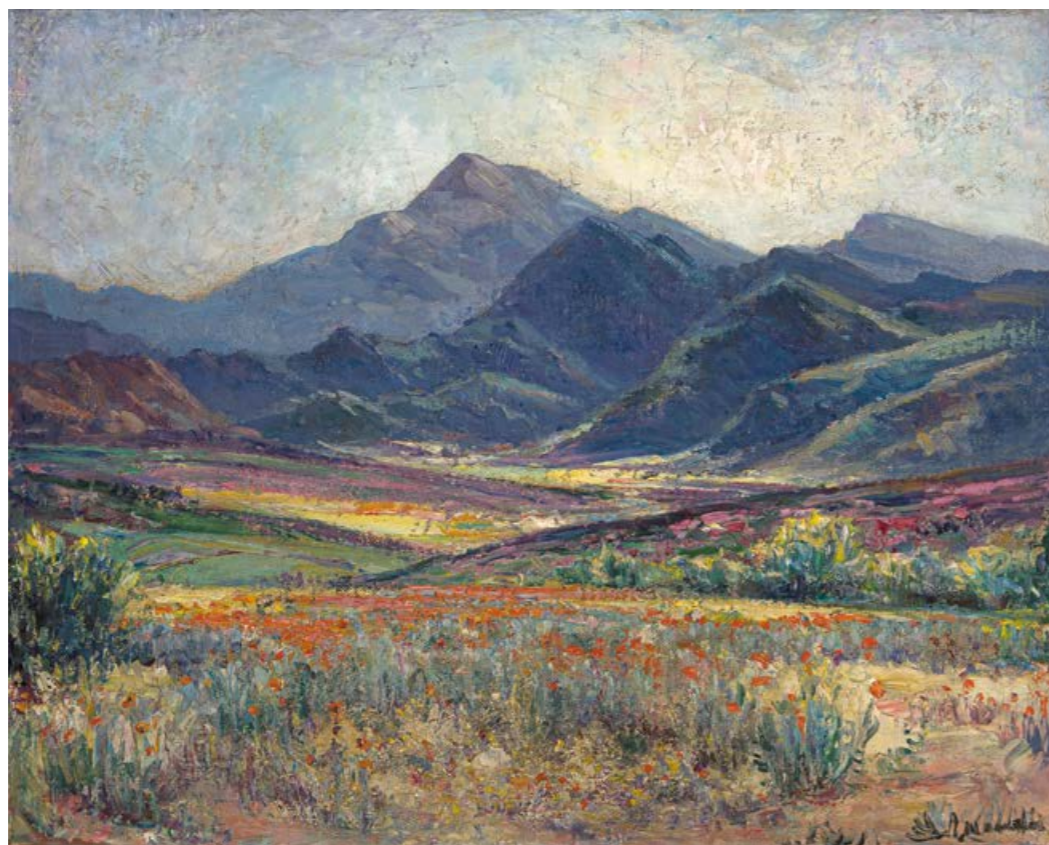
Springtime in Namaqualand

signed; inscribed with a dedication on a brass plaque that reads 'Presented to DT Loubser Esq. as a mark of esteem by the members of the Divisional Council and School Board, Springbok, Oct. 1925;' adhered to the reverse
oil on canvas
40 by 50 cm

R250 000 – 350 000

PROVENANCE

DT Loubser and thence by descent. Strauss & Co, Cape Town, 14 March 2016, lot 452.



36

Hugo Naudé

SOUTH AFRICAN 1869–1941

Bainskloof

signed
oil on canvas laid down on board
26 by 35 cm

R70 000 – 100 000

PROVENANCE

Acquired from the artist's estate by the artist's nephew, thence by descent to the current owner.



37

Hugo Naudé

SOUTH AFRICAN 1869–1941

Namaqualand, Springtime

inscribed with the artist's name and title on a Pretoria Art Museum label adhered to the reverse; inscribed with the artist's name and title on a South African National Gallery label adhered to the reverse
oil on board
33 by 43 cm

R300 000 – 500 000

PROVENANCE

Stephen Welz & Co in Association with Sotheby's, 6 July 1987, lot 211. Naspers Limited.

EXHIBITED

Pretoria Art Museum, Pretoria, Hugo Naude Retrospective, 1969, catalogue no.36. South African National Gallery, Hugo Naude Retrospective, 1969, catalogue no.36.

LITERATURE

Stephan Welz (1989) *Art at Auction in South Africa, Twenty years of Sotheby's / Stephan Welz & Co*, AD Donker, Johannesburg, 1989, illustrated on page 59.





FIGURE 1 The Canadian Pavilion at the British Empire Exhibition



FIGURE 2 J.E.H. MacDonald – *The Solemn Land* 1921



FIGURE 3 JH Pierneef – *Waterval Boven*

38

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Red Kloof

signed and dated 28
oil on board
52 by 65 cm

R5 000 000 – 7 000 000

PROVENANCE

Mr H.M. Slade, Pierneef's legal advisor in Pretoria, and thence by descent to the current owners. Stephen Welz & Co in Association with Sotheby's, Johannesburg, 2 November 1992, lot 439. Naspers Limited.

Pierneef experimented with a variety of new visual languages; impressionism, pointillism, and abstraction to varying degrees following his return from England and Europe in 1926. Having seen the Canadian Pavilion at the British Empire Exhibition in Wembley, he would have been exposed to the *Group of Seven* artists, particularly J.E.H. MacDonald's *The Solemn Land*, which was included in that exhibition. See figure 1 and 2 to the left.

The low compositional vantage point from which this painting was recorded, allows the viewer to explore the tranquil riverine valley, cloaked in shadow, along flickering waterways, which give way to the steeper brown, green and ochre banks, and ascending hillsides which in turn, cradle a massive glowing orange and pink cliff structure above.

Red Kloof, dating from 1928, is a large-scale painting, rendered in stylised simplicity, emphasising the monumental mountainous landform and is a precursor to the Johannesburg Station Panels which he began in 1929. Compare Pierneef's celebrated Station Panel titled *Waterval Boven*, figure 3.



39

Strat Caldecott

SOUTH AFRICAN 1886–1929

Old House, Long Street

signed; inscribed with the artist's name and the title on a South African National Gallery label adhered to the reverse; inscribed with the artist's name and 'CORNER HOUSE, DOCK ROAD' on the stretcher on the reverse; inscribed no 760-295 on the reverse

oil on canvas
46 by 63 cm

R180 000 – 240 000

PROVENANCE

Basil Trakman, Cape Town.
Private Collection.

EXHIBITED

South African National Gallery, Cape Town, *Strat Caldecott*, 1983, with the title 'Corner House, Long Street'.
South African National Gallery, Cape Town, *Strat Caldecott Retrospective*, 1986, with the title 'Old House, Long Street'.

LITERATURE

J. du P. Scholtz (1970) *Strat Caldecott*, Cape Town: A A Balkema, illustrated in black and white on page 102.

NOTES

Preparatory sketches on the reverse.



40

Jean Welz

SOUTH AFRICAN 1900–1975

The Fire Station, Worcester

signed and dated 1948; dated and inscribed with a dedication in pencil on the reverse
oil on board
29,5 by 39,5 cm

R100 000 – 120 000

PROVENANCE

Sir Alfred and Lady Beit.
The Stellenberg Collection.

LITERATURE

Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press, page 52, another view of the fire station is illustrated.



41

Irma Stern

SOUTH AFRICAN 1894–1966

Malay Quarters

signed and dated indistinctly; inscribed with the artist's name and the title on the reverse; inscribed with the artist's name, the title and exhibition details on a South African Gallery label adhered to the reverse
oil on canvas
36,5 by 48,5 cm

R800 000 – 1 200 000

PROVENANCE

Naspers Limited.

EXHIBITED

South African National Gallery, Cape Town, *Old Houses of the Cape*, 28 April 1971.

Irma Stern was a versatile painter who, in addition to her extraordinary portraits and flower still lifes, consistently produced nudes and landscapes. The depiction of everyday panoramas observed from life formed an essential part of Stern's conservative German education. In 1914, aged 20, Stern demonstrated great skill in rendering a modest European village, capturing its vernacular design in an impressionist style. That early composition foreshadowed two interests evident in this lot: Stern's fidelity to place and pronounced use of yellow, a favourite colour.

An inveterate traveller, Stern's adult biography can be mapped through her many landscapes portraying, among others, Alicante, Cannes, Lake Kivu, Tunis, Umgababa, Venice and Zanzibar. Stern's unreliably mapped archive also includes abundant Cape scenes. Along with the peninsula docks, Cape Town's Malay Quarter was a favourite setting. Located on the terraced slopes of Signal Hill and now known as Bo-Kaap, Stern was a frequent visitor to the district. 'Irma enjoyed drawing and painting the men and women of Cape Town's Malay Quarter, where she often shopped for spices and cooking ingredients,

when not hunting for exotic fruit and vegetables for her still lifes,' notes Mona Berman.¹

This landscape, which includes Lion's Head in silhouette, appears at first to be devoid of human presence. Closer inspection reveals a figure in red. This anonymous pedestrian is evoked in what Heather Martienssen appreciatively describes as Stern's 'facile scribble'.² This lot from Stern's golden age of the 1940s is also socially important. In 1944, the Malay Quarter was declared a slum and over 150 houses expropriated by the city government. The action, partly encouraged by developers, prompted a backlash by preservationists interested in conserving the district's mix of Cape Dutch and Georgian buildings.³ Stern's activism, such that it may be called that, was less specific and lay in consistently returning to the settlement, to render its Muslim inhabitants and architectural landmarks.

1. Mona Berman (2003) *Remembering Irma: Irma Stern, a Memoir with Letters*, Cape Town: Double Storey Books. Page 48
2. Heather Martienssen (1968) *The Art of Irma Stern, Lantern*, Vol. XVIII, No. 2, December. Page 25
3. J. J. Oberholster (1972) *The Historical Monuments of South Africa*, Cape Town: Rembrandt Van Rijn Foundation for Culture. Pages 35–36

42

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Meintjieskop, Pretoria

signed and dated 17
oil on canvas
32 by 47 cm

R300 000 – 500 000

PROVENANCE

Estate Late Eugen Manfred Pezold.



44

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

*A View of St Georges Cathedral
from Wale Street*

signed and dated 1934
oil on canvas
54 by 67 cm

R350 000 – 450 000

PROVENANCE

Stephan Welz & Co, 11 August 1986,
lot 29.
Naspers Limited.

LITERATURE

Stephan Welz (1989) *Art at Auction in
South Africa, Twenty years of Sotheby's
/ Stephan Welz & Co*, AD Donker,
Johannesburg, illustrated on page 97.



43

Frans Oerder

SOUTH AFRICAN 1867–1944

An Encampment with Wagon

signed
oil on canvas
45,5 by 65,5 cm

R120 000 – 150 000

PROVENANCE

Strauss & Co, Johannesburg,
26 July 2020, lot 330.
Private Collection.



45

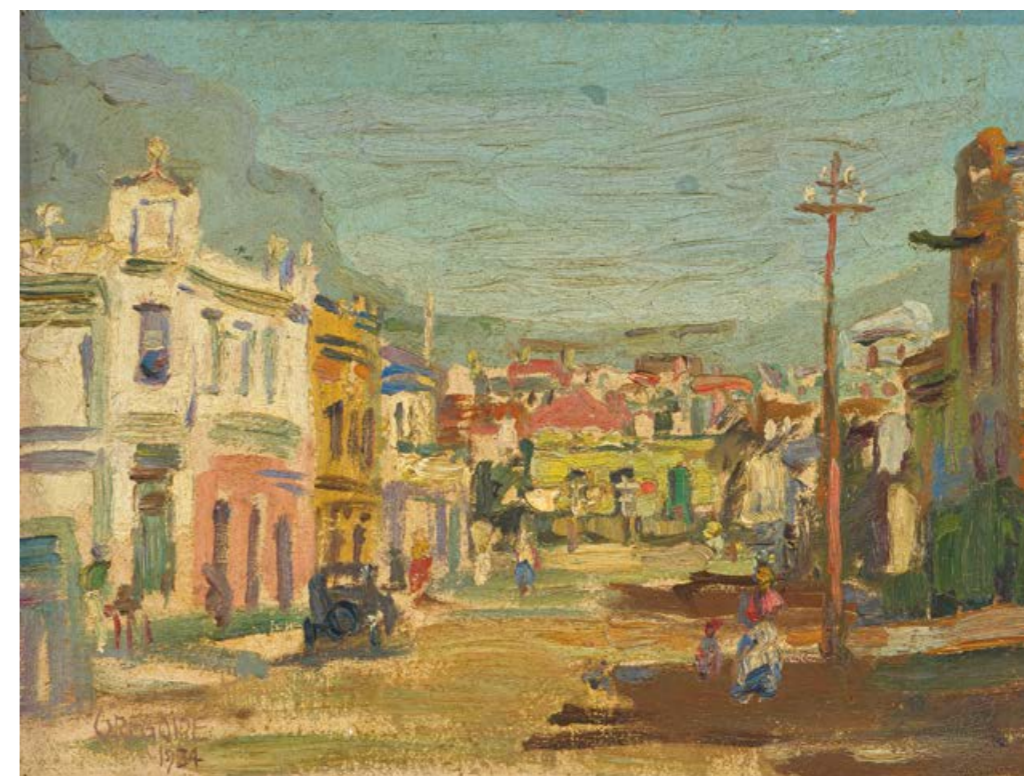
Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Street Scene, Cape Town

signed and dated 1934
oil on canvas
30,5 by 40,5 cm

R60 000 – 90 000





46

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

*Still Life with Magnolias
in a Vase*

signed and dated 1952
73 by 93 cm

R2 000 000 – 3 000 000

PROVENANCE

Acquired from the artist in 1953,
thence by descent.

'Tretchikoff described his style as 'symbolic realism'. Nowhere was this more prominent than in his flower studies. He first painted them in Java, enchanted by the rainbow-like colours of cannas in the garden. But his fascination with these plants probably started much earlier, in the Far East.'

In this painting, Tretchikoff placed an arrangement of Chrysanthemums and White Magnolias in a voluptuous glass vase next to a painter's palette. The depiction of the artist's palette and paint on it, with the canvas in the background, served several purposes. Firstly, it highlighted the importance of the creative process and the role of the artist in bringing a work of art to life. Secondly, it emphasized his unique style and approach to painting, such as his bold use of colour and innovative techniques. Finally, it reminded viewers of the physicality of painting and invited them to appreciate the artistry and skill that went into the work.

The flowers, such as magnolias and chrysanthemums, were used to convey deeper meaning and elegance in his paintings. Eastern interpretations use the Chrysanthemum to signify life, rebirth, and the change of seasons. White Magnolia signifies endurance, longevity, perseverance, feminine beauty, and gentleness. Together, these flowers represent the cycle of life and the beauty of impermanence.

In conclusion, Tretchikoff's use of flowers and inclusion of the artist palette and paint in his paintings were intentional choices that served to emphasize his style, acknowledge the role of the artist in the creative process, and invite the viewer to engage with the physicality of painting.

1. Boris Gorelik (2013) *Incredible Tretchikoff: Life of an Artist and Adventurer*
United Kingdom: Art Books Publishing, page 169.



47

Ruby Swinney

SOUTH AFRICAN 1992-

Kindergarten, diptych

2019
oil on silk
each 150 by 95 cm
(2)

R120 000 – 160 000

PROVENANCE

WHATIFTHEWORLD, Cape Town.
Private Collection.

EXHIBITED

Investec Cape Town Art Fair, 2019.
Tang Contemporary Art, Hong Kong,
Global Song, 6 January to 12 February
2022.

'This work came as a response to reading William Blake's *Songs of Innocence*, where I was thinking about the 'fall' from innocence into consciousness, from child to adult. The playground or Kindergarten is overshadowed by a massive tree signifying the tree of knowledge – something that could be seen as the violent disruptor, it's Rorschach mirroring like a mushroom cloud. I wanted the oval play area to be surrounded by the absence of paint, the stark unknown just beyond the safety of the playground.' – Ruby Swinney



48

William Kentridge

SOUTH AFRICAN 1955–

Hyacinths (Wait Once Again for Better People)

2020

signed and numbered 11/30 plus 3 artist's proofs

six colour lithograph, consisting of 42 panels collaged onto a fabric base, with hand painted elements
sheet size: 163 by 150,5 cm

R600 000 – 800 000

PROVENANCE

Goodman Gallery, Johannesburg, 2020.
Private Collection.

LITERATURE

Daniel Larkin (2021) 'The Starkly Poignant Prints of William Kentridge', *Hyperallergic*, 8 April: <https://hyperallergic.com/632428/william-kentridge-making-prints-marian-goodman/>

A celebrated printmaker, William Kentridge has collaborated with a number of respected master printers, among them Mark Attwood of The Artists' Press in Mpumalanga. In 2019–20, Attwood helped Kentridge realise two ambitious multi-panel lithographs based on ink drawings depicting cut flowers. The present lot shows a vase containing garden hyacinth, a non-indigenous plant revered for its fragrant purple flowers.

Kentridge has increasingly devoted himself to still-life ink drawings of flowers over the last decade, so much so that the

artist's 2022 career survey at London's Royal Academy included a discrete section of these compositions. Kentridge's interest in floral subjects partly derives from the transformative pleasure of rendering them, but flowers also reference the artist's fascination with French painter Édouard Manet.

A 2017 ink drawing, *The Execution of Maximilian*, juxtaposes a vase of cut flowers with a reference to Manet's iconic suite of paintings of the same name from 1867–69. Kentridge has praised Manet's capacity to move between the studio and the world, flowers and politics.¹ The present lot extends on the formal arrangement of Kentridge's Manet drawing, similarly juxtaposing floral beauty with hints of the turbulent social world.

Kentridge's hyacinths are flanked, at right, by a printed statement reading 'Wait Once Again for Better People'. This enigmatic phrase is from Kentridge's chamber opera *Waiting for the Sybil* (2019), commissioned by the Rome Opera. The opera draws on

Greek myth to explore contemporary themes of certainty and uncertainty. At left, another printed phrase reads, 'God's Opinion is Unknown'. The aphorism derives from writer and political activist Solomon T. Plaatje's 1916 book of 732 Setswana proverbs. Kentridge referred to Plaatje's writings during research towards his multi-format theatrical spectacle *The Head and the Load* (2018), which explores Africa's involvement in the First World War and the paradoxes of colonialism.² An edition of this print was favourably reviewed when it appeared in a 2021 exhibition in New York. Kentridge has used the phrase 'God's Opinion is Unknown' in two other prints from 2019.

1. William Kentridge, in *William Kentridge: Thick Time* (2016), Iwona Blazwick and Sabine Breitwieser (eds), London, Whitechapel Gallery, page 198; and Nicholas Wroe (2016) 'Out of South Africa: how politics animated the art of William Kentridge', *The Guardian*, 10 September.

2. William Kentridge (2020), 'Thirty Thoughts on The Head & the Load', in W. Kentridge, H. K. Bhabha, D. Olusoga, P. Miller and T. Sibisi, *The Head & the Load* Paris, Éditions Xavier Barral, pages 284–5.





49

Maurice van Essche

SOUTH AFRICAN 1906–1977

*Still Life with Coffee Pot,
Fish and Bowl*

signed and dated 64

oil on board

42 by 73 cm

R80 000 – 120 000



50

Vivienne Koorland

SOUTH AFRICAN 1957–

Marie

signed and dated 2008; signed and
inscribed with the artist's name, the
date, the title, medium and 'New York
City' on a strip of paper adhered to the
reverse

oil and tempera on burlap and linen

116 by 102 cm

R50 000 – 70 000

PROVENANCE

Red Cross War Memorial Children's
Hospital Fundraising Auction, 2008.
Private Collection, Cape Town.

Eschewing conventional objective
painting practice on the one hand,
and pure abstraction on the other, her
representations on linen and stitched
burlap of highly acculturated kitsch
images of plants and animals, words,
musical notes, and quotations address
the contested terrain of collective
experience through overdetermined
revisions of history, while trafficking in
the tropes that signify them.¹

1. [https://www.richardsaltoun.com/
artists/245-vivienne-koorland/biography/](https://www.richardsaltoun.com/artists/245-vivienne-koorland/biography/),
accessed 17 February 2023.



51

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

Still Life with Vase and Flowers

signed

oil on board

67 by 45,5 cm

R40 000 – 60 000

PROVENANCE

The Stellenberg Collection.

Irma Stern

SOUTH AFRICAN 1894–1966

Still Life with Blossoms

signed and dated 1936

gouache on paper

76 by 57,5 cm

R600 000 – 900 000

Irma Stern produced a number of compelling flower paintings using gouache in the 1930s. These works are distinguished by the softness of their palette and overall restrained mood. Stern was a dab hand with gouache, an opaque watercolour medium, having used it to create the lyrical images appearing in her autobiographical *Paradise* journal (1919–24). Her earliest South African exhibition from 1922 included 33 examples of her watercolours. Later in the same decade Stern started to use gouache more consistently, alongside charcoal, to describe the people and landscapes she encountered while travelling across Southern Africa.

Gouache, while essentially a notational medium for Stern, requires great aptitude for colour. This lot showcases Stern's remarkable handling of colour, both as material to create an image and means to dialogue with art history. The subject of this still life is one of the many fruit-bearing Rosaceae trees common across the Western Cape. The cut stems with vivid white blooms are shown held in a mustard pot that has been set on a circular wicker tray. Stern's assured detailing on the pot with precise vertical bands of colour and criss-cross markings for the tray contrasts with the energetic whorls of pink and dirty clouds of white that encompass the flower arrangement.

While compositionally related to the austere still lifes of Camille Pissarro from the 1870s and suite of blossoming almond branches by Van Gogh from the subsequent decade, the restrained detailing of the flower-bearing stems also invokes the classical Chinese tradition of painting plum blossoms. A winter-blooming flower, the plum blossom is regarded as a signifier of resilience in China. Stern, an avid museumgoer during her European travels, voracious reader and collector of classical Chinese artefacts, would have been aware of all these sublimated references.





53

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

Three Figures in the Karoo

signed; inscribed with the artist's name, the title and medium on a Johans Borman Fine Art gallery label adhered to the reverse

oil on board

44 by 60 cm

R50 000 – 70 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.



54

Pranas Domsaitis

LITHUANIAN/SOUTH AFRICAN 1880–1965

City Impressions VIII

signed; signed, dated 07 April, numbered 37 and inscribed with the title on the reverse

oil on board

47,5 by 60 cm

R90 000 – 120 000

PROVENANCE

Johans Borman Fine Art, Cape Town,
2000.
Private Collection.

55

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Totem

signed and dated 67
painted and incised wood
height: 112 cm; width: 18,5 cm;
depth: 2,5

R70 000 – 90 000



56

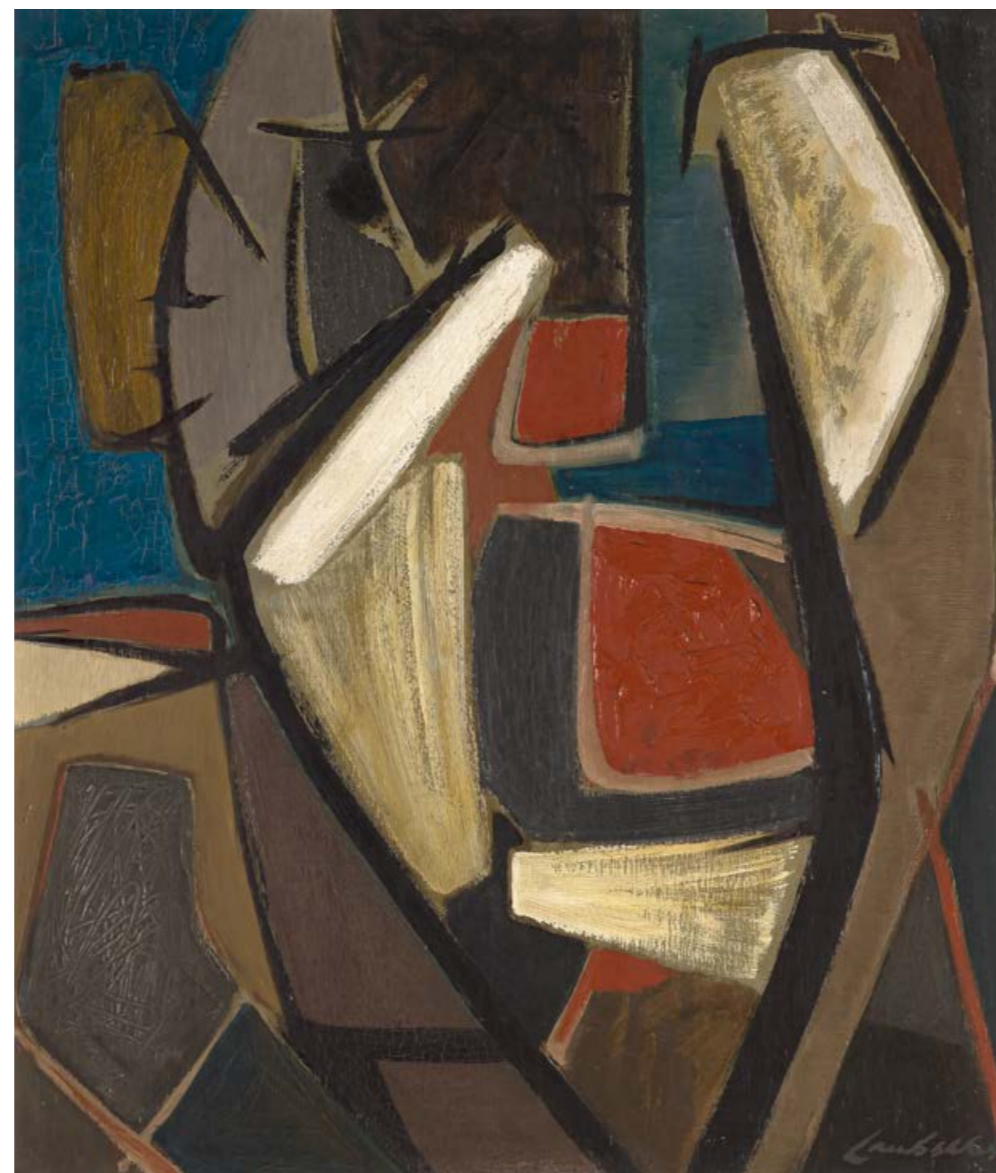
Erik Laubscher

SOUTH AFRICAN 1927–2013

Abstract

signed
oil on panel
51 by 44 cm

R100 000 – 150 000



57

Erik Laubscher

SOUTH AFRICAN 1927–2013

Landscape

signed and dated 64
oil on canvas
87 by 102 cm

R300 000 – 400 000

PROVENANCE
Strauss & Co, Cape Town,
12 October 2015, lot 540.
Private Collection.



Alexis Preller

SOUTH AFRICAN 1911–1975

The Red Blanket

signed and dated '55; inscribed with the artist's name and the title on the reverse
oil on canvas
79,5 by 67,5 cm

R5 600 000 – 6 600 000**PROVENANCE**

Gallery 101, Johannesburg.
Stephen Welz & Co in Association with Sotheby's, Johannesburg, 20 October 2003, lot 315.
Private Collection.

LITERATURE

Esmé Berman, Alan Crump, Vittorino Meneghelli, Karel Nel, Monty Sack, Karin Skawran and Amalie von Maltitz (2005) *Villa at 90: His Life, Work and Influence*, Johannesburg: Jonathan Ball Publishing and Shelf Publishing, illustrated in colour on page 130 with the title 'Preller's Seated African'.
Esmé Berman and Karel Nel (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing, illustrated in colour on page 182 with the title 'Red Figure'.
Esmé Berman and Karel Nel (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing, illustrated in black and white on page 94 and in colour on page 154.

Alexis Preller's interest in the majestic Mapogga women of the southern Ndebele people began in the December of 1935 after he returned from a year at the Westminster School of Art in London. The twenty-four-year-old Preller came across a group of women labourers in their dazzling attire on the northern outskirts of Pretoria and he was captivated. His first painting to include these Ndebele figures was *Native Study (Mapogges)* [sic] and was exhibited at the Empire Exhibition at Milner Park in Johannesburg from September 1936. The Mapogga women seemed to embody an archaic and distinctly African spirit and Preller monumentalised their imposing presence, dignity, unique form of dress and splendidly decorated villages.¹

The current lot, Preller's 1955 rendition of a Mapogga woman, *Red Blanket*, is of such significance that Esmé Berman and Karel Nel devoted four pages to this outstanding painting in their seminal two volume publication on the artist.

They describe the work as follows: 'This is an unusual work. Few paintings in Preller's figurative oeuvre are as hard-edged in form and as abstract in construction. And, despite its African imagery, it tends to bring to mind certain examples of traditional Japanese block-prints, a resemblance suggested by the precisely defined pictorial elements, each isolated in negative space; by the tilted, almost vertical, foreground, the shifting perspective lines, the flat, contrasting colour planes and that emphatic scarlet shape that grabs the eye.'

The source of the image can be discerned in Preller's previous paintings of Mapogga kraals. We may recognise

the figure's prototype in the central kneeling woman in *Mapogga Women* (1950), and the characteristic nature of the pose and context is clearly illustrated in the accompanying photograph by Constance Stuart. But the familiar figure has undergone a startling transformation and the meaning of this manifestation is not immediately apparent.

It seems that, once again, Preller's imagination was stimulated by illustrations in the book, *African Folktales and Sculpture*. On adjoining pages in that publication are photographs of two iconic funerary figures from Gabon. They are dissimilar, but both are severely conventionalised and both are of wood covered with strips of copper. The head and shoulders of *Red Figure* are undoubtedly a composite image, derived from the two artefacts.

So, she kneels, perfectly centralised in the bare abstract space; a strange figure cloaked in a scarlet blanket, less a conceptualised image of a living presence than a figurative realisation of a funerary artefact, ceremonially clad and posed. Were it not for the lower section that reveals the beaded apron and relatively naturalistic hands, that striking red blanket could be regarded as no more than the symbolic wrapping of the ritual sculpture – in the manner of the woven basketry seen in the *Bakota* illustration.

The painted form commands attention, primarily by virtue of its brilliant colour – the vibrant red contrasting with the intense peacock blue of the skirt. Then that surprising abstract head arrests the eye, and the viewer's mind is taunted by the tension between the factual and the fabricated features of the figure. The dramatic impact is reinforced by the sharp definition of the

red form and dark mat against the luminous surrounding space. The spare and carefully selected elements that compete the scene are essential to the effectiveness of this composition. Together, they contain the narrative and they create a sense of air within the pale, unmodulated flatness that surrounds them.

With *The Last of the Mapogga* in mind, this dignified, impressive work could be perceived as a kind of epitaph, each element performing a distinctive symbolic function. Central to the concept is the 'Unknown Mapogga', part stylised personage, part funerary figure, in traditional attire, with blanket, beaded *piphetu* and leather purse. She represents Preller's conceptual Mapogga tribe.

The woven mat may also fill a ritual role – possibly similar to the prayer rug in Islamic culture. Alongside the figure is a gourd-like container, casting a foreshortened shadow. The vessel may hold beer, often associated with the ancestors, or life-giving water to sustain the departed spirit. On the wall opposite, that recurrent Preller emblem – the banana-flower/maize cob – refers perhaps to the agrarian Mapogga culture. In the open space beyond are typical wooden food platters and, in the background, a fragmentary view of a Ndebele house.

The painting is distinguished by a classic strength of structure and adorned by a serenity of mood that endows it with significance that overrides its unpretentious title.¹

1. Esmé Berman and Karel Nel (2009) *Africa, the Sun and Shadows*, Volume II, Collected Images, Johannesburg: Shelf Publishing, pages 154–157



Mapogga Women 1950 oil on canvas 75 x 91 cm PRETORIA ART MUSEUM



Constance Stuart photograph of a seated married Ndebele woman.
ELIOT ELISOFON PHOTOGRAPHIC ARCHIVES, NATIONAL MUSEUM OF AFRICAN ART SMITHSONIAN INSTITUTION.



The Last of the Mapoggas 1954 oil on canvas 37.5 x 30.25 cm
PRETORIA ART MUSEUM



Funerary Figures – Gabon in Paul Radin (ed) (1954) *African Folktales & Sculpture*, published for Bollingen Foundation by Pantheon Books, pages 142–143.



59

François Krige

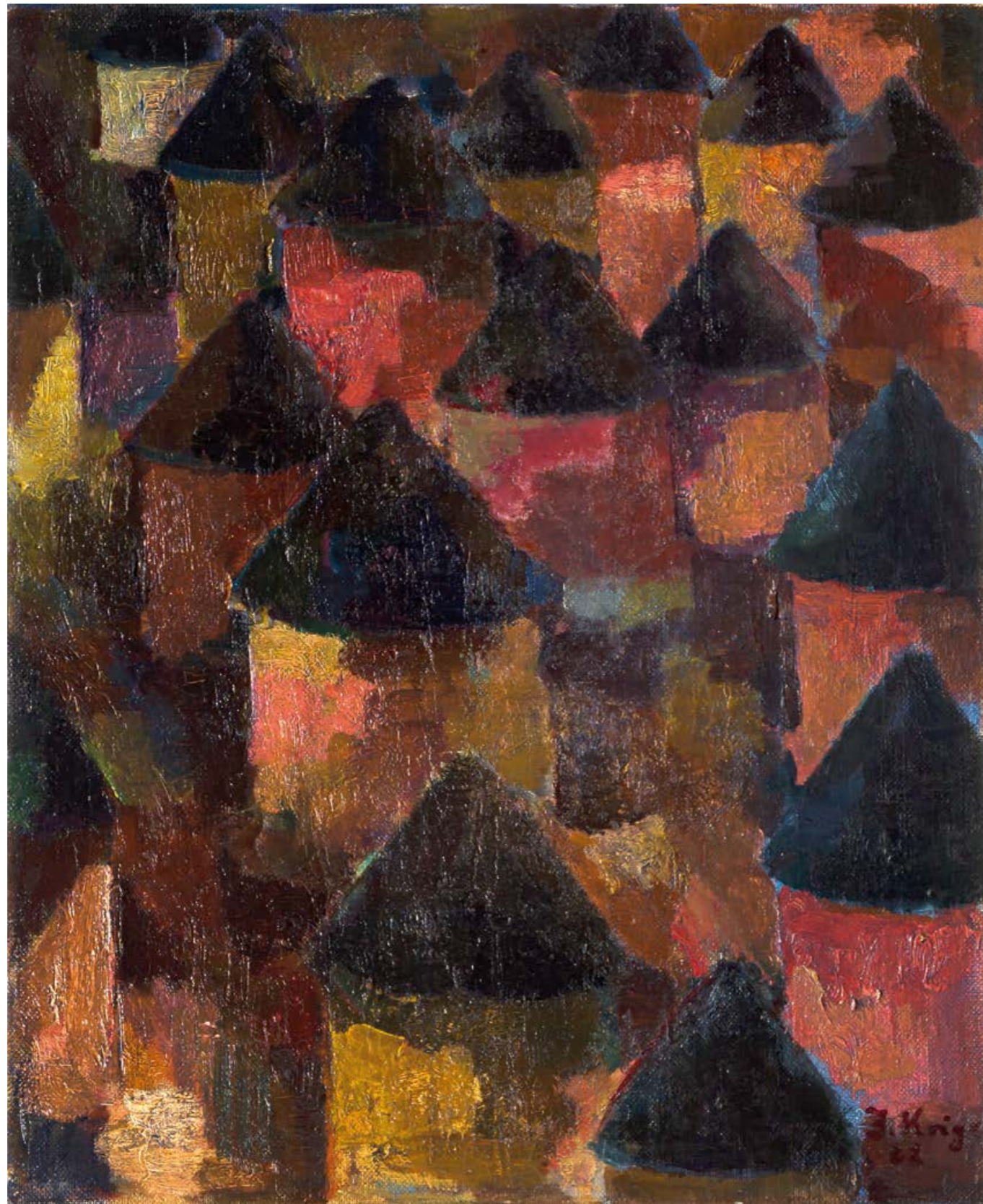
SOUTH AFRICAN 1913–1994

Huts in a Landscape

signed and dated 62; inscribed with the artist's name on the reverse

oil on board
43,5 by 36 cm

R70 000 – 90 000



60

Esther Mahlangu

SOUTH AFRICAN 1935–

The People of Mabhoko

signed and dated 2007; inscribed with the artist's name, the title and medium on a label adhered to the reverse

natural pigment on canvas
60 by 80,5 cm
(2)

R50 000 – 70 000



PROVENANCE

34FineArt, Cape Town, 2007.
Private Collection, Cape Town.

NOTES

Accompanied by the catalogue by Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: UCT Irma Stern. Esther Mahlangu formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.



61

Erik Laubscher

SOUTH AFRICAN 1927–2013

Kouebokveld

signed and dated '88
oil on canvas
91 by 91 cm

R250 000 – 350 000

PROVENANCE

Acquired from the artist by the
previous owner, thence by descent.



62

Walter Battiss

SOUTH AFRICAN 1906–1982

A Group of Women

signed
oil on canvas
39,5 by 50 cm

R250 000 – 350 000



63

Edoardo Villa

SOUTH AFRICAN 1915–2011

Reclining Figure

circa 1985
signed and numbered 1;
accompanied by the artist's
certificate of authenticity signed,
dated 9 December 2004, inscribed
with the title and numbered
bronze, on a wooden base
height: 15 cm, excluding base, 19,5 cm
including base; 19,5 cm; width: 29 cm;
depth: 19,5 cm

R70 000 – 90 000

PROVENANCE

Lanzerec Manor and Winery,
9 December 2004.
Private Collection.

EXHIBITED

Sandri Art, *Villa and Skotnes*, Lanzerec
Manor and Winery, 9 December 2004,
cat. no. 48.



64

Lynn Chadwick

BRITISH 1914–2003

Seated Figure

signed with the artist's monogram
and numbered 2/8 and 08/802
bronze
height: 21 cm; width: 25,5;
depth: 26,5 cm

R250 000 – 350 000

PROVENANCE

Estate Late Eugen Manfred Pezold.

LITERATURE

Dennis Farr and Éva Chadwick (2014)
Lynn Chadwick, Sculptor, Farnham:
Lund Humphries, another cast from
the edition illustrated in black and
white on page 345.



In the 2004 publication on the artist, Deborah Bell discusses the initial clay edition that the present lot in bronze derives: 'These figures were a leap in faith. It was a time in my life when I found myself between places, with no home, no kiln, nor a studio to work in. When the brick manufacturer, Corobrik, offered us their facilities to experiment on a large scale for the *Earthworks/Claybodies* show in 2003, it resolved the practicalities of where and how I could make the sculptures. I assumed that I would continue to work with the same processes as in the *Unearthed* figures. However, a tour of the production line of brick manufacture showed me raw clay in a different form: it was not the soft malleable 'stuff' that I had always coiled and modelled with, but solid slabs more reminiscent of stone.

The clay at this point, though 'green', had a dry, hard quality to it, which suggested that it be carved, a technique I was not familiar with. Working with carving and this new columnar form made me remember quite different traditions and conventions. My hands would recreate memories of gothic imagery, guardian doorposts, carved verandah posts, wooden staffs, reliquary statues and many others.

65

Deborah Bell

SOUTH AFRICAN 1957–

Sentinel III

signed, dated 2004 and numbered 1/5
bronze with a brown patina
height: 228,5 cm, including base;
width: 39,5; depth: 39,5 cm

R700 000 – 1 000 000

PROVENANCE

Strauss & Co, Cape Town, 1 June 2015,
lot 283.
Private Collection.

LITERATURE

David Krut Publishing (2004) *Deborah Bell*, Johannesburg: David Krut, Taxi-Art Book 010, another example of the edition illustrated on page 78.

I was particularly interested in their architectural scale and quality since I was in the process of building a new house and was caught up in the world of architects and builders. This whole project, including working in a brick factory whilst I was literally building a new life with bricks and mortar, had poetic resonance for me.

In the process of working, these columnar figures became guardians or sentinels. It came to me that if on a subatomic level, everything exists as a sea of energy, then who are the observers who hold this material world in focus? I liked the idea of gods or angels who hold this world in place, and protect us, so that we can experience grand adventures.

I chose to make nine Sentinels, five in terracotta brick clay, and four in white. Nine is one of the mystical numbers. It is the trinity of trinities, a complete image of the three worlds: Underworld, Heaven, Earth, Mind, Body, Spirit, Father, Son and Holy Spirit. The nine Sentinels are our protectors, symbolising fortitude, constancy and eternal stability.' – Deborah Bell¹

1. David Krut Publishing (2004) *Deborah Bell*, Johannesburg: David Krut, Taxi-Art Book 010, another example of the edition illustrated on page 77.

66

Deborah Bell

SOUTH AFRICAN 1957–

Sentinel VII

signed, dated 2004 and numbered 2/5
bronze with a brown patina
height: 247,5 cm, including base;
width: 39,5 cm; depth: 39,5 cm

R700 000 – 1 000 000

PROVENANCE

Strauss & Co, Cape Town, 1 June 2015,
lot 284.
Private Collection.

LITERATURE

David Krut Publishing (2004) *Deborah Bell*, Johannesburg: David Krut, Taxi-Art Book 010, another example of the edition illustrated on page 78.





67

Simon Stone

SOUTH AFRICAN 1952-

Seated Nude

signed
oil on canvas laid down
on board
99 by 76,5 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by
the current owner, Cape Town,
2005.
The Oliver Powell and Timely
Investments Trust Collection.



68

Maurice van Essche

SOUTH AFRICAN 1906-1977

Seated Woman

signed
oil on canvas
38,5 by 29 cm

R50 000 – 70 000

PROVENANCE

Estate Late Eugen Manfred Pezold.



69

Jean Welz

SOUTH AFRICAN 1900-1975

Nude by Washstand

signed and dated 1970
oil on paper
76 by 55,5 cm

R200 000 – 250 000

PROVENANCE

The Stellenberg Collection

Jean Welz was at once a poet and a scientist. His mystical philosophy admitted both classical logic and romantic inspiration to the service of his vision, and his paintings projected the alternating emphasis of intellect and intuition, reason and emotion, in his perception of reality. Though each was dominant at different phases during his career, their opposition provides the key to all his work.

Jean Welz's nudes present a stillness and tranquility. Figures are voluptuously curved and sensuously painted, but rapt in spiritual self-containment which belied the sensuality of the flesh.¹

1. Esmé Berman (1983) *Art and Artists of South Africa*, Cape Town: A A Balkema, page 491-492.



70
Stella Shawzin
 SOUTH AFRICAN 1923–2020

Recumbent Nude
 signed
 white Carrara marble
 height: 28 cm; width: 64 cm; depth: 38 cm
R40 000 – 60 000

PROVENANCE
 Bonhams, London, 18 March 2015, Lot 65.
 Die Kunsamer, Cape Town, 20 April 2015.
 Private Collection.

LITERATURE
 Lord St John of Fawsley and Prof. V.T Wechter (1994) *Stella Shawzin Recent Sculpture*, page 6 and 7.

'I have always found the female figure fascinating, the image in my mind has already been simplified before I start. No complicated bulging muscles, but gentle flowing curves. My figures, although reclining, are not static but full of movement. I use the suggestion of drapes to reveal the sinuous quality of inner muscular tensions. I emphasize these curves using the natural flow of line and direction.' – Stella Shawzin



71
Moses Kottler
 SOUTH AFRICAN 1892–1977
Mother Earth, Labour and Science

circa 1941
 bronze, on a bronze and cement base
 height: 122 cm, excluding the base; height: 142 cm, including base;
 width: 210 cm; depth: 95 cm
R200 000 – 300 000

PROVENANCE
 Commissioned for the Anglo American Corporation building, Johannesburg, 1941.
 Vergelegen Wine Estate (owned by Anglo American), Somerset West, 2016.

Born in Joniskis, Lithuania in 1892, sculptor Moses Kottler moved to South Africa as a child with his parents. Kottler would later relocate to Jerusalem, Palestine (now Israel) to study as he has shown an interest in sculpting.

Without access to training in the medium at the time, Kottler took an autodidact approach, teaching himself to sculpt while studying painting and drawing at the Bezalel School of Art in Jerusalem. In 1915, he would settle in South Africa after further studies in Munich and work in both Paris and London.

Moving to Cape Town, Kottler established himself as a sculptor and he befriended cartoonist D C Boonzaier and art critic Bernard Lewis. Alongside sculpting he also continued to paint, focusing on still life and portraiture.

After his marriage to Eva Goldberg in 1928, the couple travelled Europe extensively between 1929–1932.

Following their four-year 'art tour' of Europe they returned to South Africa, settling in Johannesburg where Kottler continued his work as a sculptor. These experiences abroad impacted Kottler's approach to sculpture, allowing him to break away from the academic tradition established by other South African sculptors at the time.

'In 1932 Kottler executed his first commission, eight stone figures for the library building. Other commissions followed and include *The Figure of Justice* for the Magistrate's Courts (1935); *Mother Earth, Labour, and Science* for Anglo American Corporation building in Johannesburg

(1941); *Man and Woman for Population and Registration Building* in Pretoria in 1956–57.'

Kottler was both a member of the New Group and a long-time member of the advisory committee of the Johannesburg Art Gallery. Together with Anton van Wouw and Lippy Lipshitz, Kottler is seen as a leading South African sculptor of his time.

1. Natalie Knight, 'Moses Kottler (1892–1977)' in *Lantern*, May 1997, page 14.

South African History Online, (2023) *Moses Kottler*. Available: <https://www.sahistory.org.za/people/moses-kottler> (Accessed 17 February 2023)

Hans Franssen (1982) *Three Centuries of South African Art*, Johannesburg: A D Donker.

Esmé Berman (1970) *Art & Artists of South Africa*, Cape Town: A A Balkema.



72

Florian Wozniak

GERMAN/SOUTH AFRICAN 1962–

Couple

signed, numbered 1/8 and impressed with the Cape Bronze stamp
bronze
height: 115,5 cm; width: 46 cm;
depth: 81 cm

R180 000 – 240 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

EXHIBITED

Everard Read, Riverhill Himalayan Gardens, *Bronze, Steel and Stone*, May to September 2022, another cast from the edition exhibited.

73

Dylan Lewis

SOUTH AFRICAN 1964–

Trans-Figure IX (S252)

2006

signed, numbered 3/8 and stamped with the catalogue number S252
bronze
height: 195 cm; width 50 cm;
depth: 46 cm including base

R800 000 – 1 200 000

PROVENANCE

Everard Read, Johannesburg.
Private Collection.

LITERATURE

Laura Twigg (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, work in progress illustrated in colour on page 185.

Dylan Lewis began as a painter but built his artistic career on the success of his animal sculptures – predominantly big cats. After ten years working in this genre, he shifted his focus to the naked human form as a way to investigate the wildness of the human psyche. This exploration of nudity was also in response to his stepping away from the religious beliefs and conservatism of his upbringing; wherein this subject was prohibited. Lewis explains, 'The cats held sexuality, violence and power at a time when I couldn't.' His early female figures, falling under the heading 'forbidden forms', are erotic, emotive, and ambiguous. This includes the present lot, *Trans-figure IX*, who, in throwing her head backwards, has contorted herself into curves and angles; sending her elbow to the sky, she covers her face with one arm while twisting the other behind her back and her knees are deeply bent as she balances herself precariously on the toes of one foot. Another edition of *Trans-figure IX* is installed close to the entrance of the Dylan Lewis Sculpture Garden, a space he opened in Stellenbosch in 2017. The indigenous garden, particularly concentrated on fynbos, is a marriage of his love for the outdoors and sculpture – he has carefully shaped the land, curated the plants, and placed more than 60 of his own sculptures along the 4kms of winding paths in his exploration of 'the wilderness within.'²

1. <https://www.dylanlewis.com/garden>

2. *ibid*



74

Willem de Sanderes Hendrikz

SOUTH AFRICAN 1910–1959

Standing Female Nude

bronze, on a wooden base
height: 89 cm, excluding base; height:
98 cm, including base; width: 23 cm;
depth: 25 cm

R250 000 – 300 000

PROVENANCE

Die Kunsamer, Cape Town.
Private Collection.



75

Deborah Bell

SOUTH AFRICAN 1957–

Ubu Potentate; Ma Ubu; Left Luggage; Salutations; The Grand Tour; Ma Ubu, Political Advisor; Ma Ubu, Ubu and Ubu's Mother; Throne for King Ubu, Ubu in Africa series, eight

1997
each signed, numbered 20/50 in pencil in the margin and inscribed with the title in the work drypoint and chine collé each sheet size: 49 by 33,5 cm (8 prints in 5 frames)

R80 000 – 120 000

LITERATURE

Pippa Stein (2004) *Deborah Bell Taxi-010*, Johannesburg: David Krut, illustrated in colour on pages 58 and 59.
Rory Doepel (1997) *UBU: ± 101*, Johannesburg: The French Institute of South Africa, illustrated on pages 32, 35, 39, 41, 42 and 44.

Following Alfred Jarry's play, 'Ubu Roi', artists have engaged with the satirical and absurd fictional story of a greedy, amoral, and tyrannical Ubu- a fictional character interpreted by South African artists as a metaphor for the insane policy of Apartheid and all things base and cruel. Pippa Stein describes Ubu as 'synonymous with the grotesqueries and obscenities of tyrannical despots, the murderers who think of themselves as heroes and who use rational discourse to

commit massacres.'

Produced and created in 1896, the play inspired the genre- the Theatre of the Absurd- inspiring artists such as Dora Maar and Pablo Picasso, to Robert Hodgins. In the context of South African history, Ubu, has been likened, for example, to the Truth and Reconciliation Commission in 'Ubu and the Truth Commission' (1997) directed by William Kentridge. Here, tales were recounted by those who painfully witnessed and endured the grotesque violence of Apartheid, and those who executed its unspeakable horrors, in a necessary series of cathartic events that characterised the TRC hearings.

Executed in 1997, in the wake of the TRC hearings, the current lot is a further consideration of the narrative of Ubu in relation to the postcolonial nation

and the bestial nature of man. Stein elaborates: 'Bell's series of etchings makes explicit the extent to which regimes of domination in Africa actively produce worlds of narcissistic self-gratification, leaving devastation and profound suffering in their wake.'

This offering is one of the few works where Bell has made use of satire and dark humour and it was done in collaboration with William Kentridge and Robert Hodgins in the early years of her career.³

1. David Krut Publishing (2004) *Deborah Bell*, Johannesburg: David Krut Publishing cc, Taxi-Art Book 010, page 59.

2. Ibid

3. Everard Read (2016) *Behance*, Deborah Bell: Dreams of Immortality: Blood and Gold, online: <https://www.behance.net/gallery/45660827/Deborah-Bell-Dreams-of-Immortality>, accessed, 26 February 2023.



76

Virginia Chihota

ZIMBABWEAN 1983–

the root of the flower we do not know (mudzi weruva ratisingazive)

2014
signed
screenprint on paper, unique
119 by 79 cm

R120 000 – 160 000

PROVENANCE

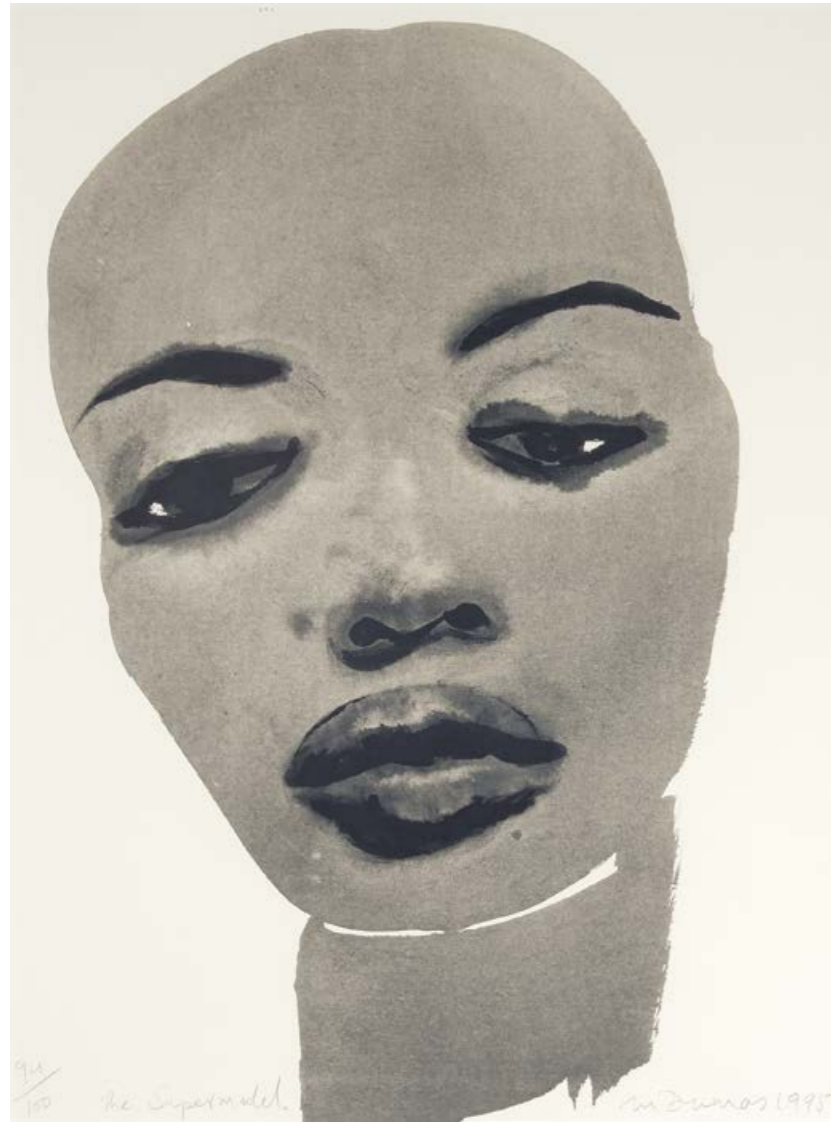
Tiwani Contemporary, Cape Town Art Fair, 2015.
Private Collection, Cape Town.

EXHIBITED

Tiwani Contemporary, London, A *Thorn in my Flesh (munzwa munyama yangu)*, 9 January to 7 February 2015.

Through brilliant colour pairings and repeated motifs, Chihota explores the nature of relationships. The boundaries between self and nature are blurred in 'the root of the flower we do not know (mudzi weruva ratisingazive)', 2014, as the central figure's form seems to meld with the flowers it is holding.¹

1. <https://www.artsy.net/article/editorial-virginia-chihota-blurs-the-boundaries-between-self>, accessed 17 February 2023.



77
Marlene Dumas
 SOUTH AFRICAN/DUTCH 1953–

Supermodel
 signed, dated 1995, numbered 94/100 and inscribed with the title in pencil in the margin
 lithograph on paper
 sheet size: 66 by 50 cm
R80 000 – 120 000

PROVENANCE
 34 Long Fine Art, Cape Town, 2007.
 Private Collection.

LITERATURE
 Emma Bedford and Marlene Dumas (2007) *Marlene Dumas: Intimate Relations*, Johannesburg: Jacana Media and Roma Publications, another impression illustrated on page 103.

NOTES
 Published by the Institute of Contemporary Art, Philadelphia.

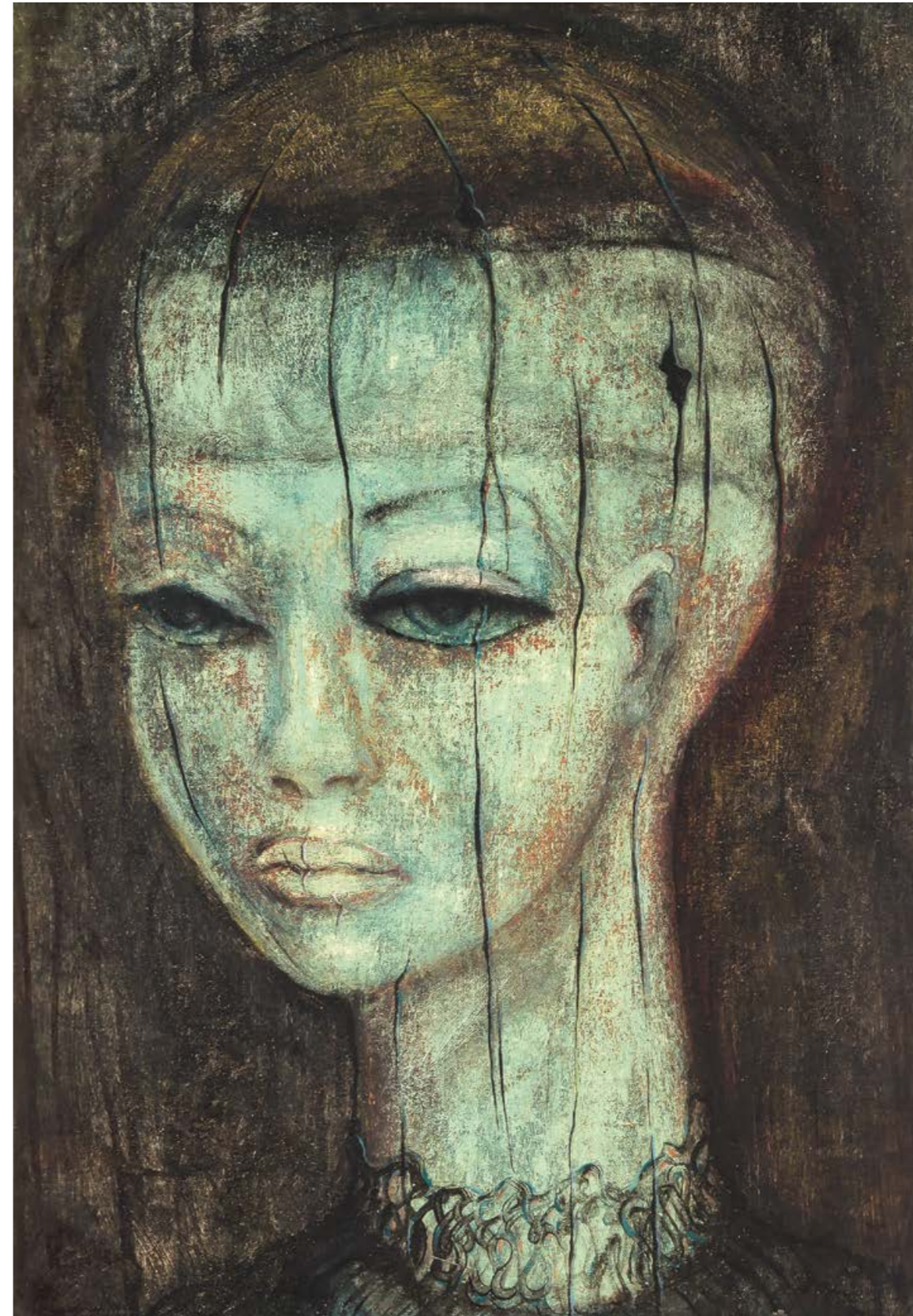


78
Simon Stone
 SOUTH AFRICAN 1952–

The Card Players
 signed and dated 96; inscribed with the title on the reverse, inscribed with the artist's name and the title on a Knysna Fine Art gallery label adhered to the reverse; a Standard Bank/SMAC Art Gallery exhibition label adhered to the reverse
 oil on canvas
 116 by 93 cm
R60 000 – 80 000

PROVENANCE
 Everard Read, Johannesburg.
 Knysna Fine Art, Knysna, 31 March 2006.
 The Oliver Powell and Timely Investments Trust Collection.

EXHIBITED
 Standard Bank Art Gallery, Johannesburg, *Simon Stone: A Retrospective Exhibition*, 9 July to 14 September 2013.



79
Alexis Preller
 SOUTH AFRICAN 1911–1975

Cracked Head
 oil on board
 41 by 28 cm
 (2)
R300 000 – 400 000

PROVENANCE
 Bernardi's, Pretoria, 28 November 2016, lot 235.

LITERATURE
 Christi Truter (1947) *Alexis Preller South African Artists*, Pretoria: Maroola Press, figure 12, unpaginated.

NOTES
 The present lot is accompanied by the book Christi Truter (1947) *Alexis Preller South African Artists*, Pretoria: Maroola Press.

'These are notes for the portrait. Not a study but a guide. We do not require accurate drawing because we do not want the shape of his skull or his face. It is the shape of the mind and endeavour that we want. These are more important!' – Alexis Preller, 1974.

80

Simon Stone

SOUTH AFRICAN 1952–

*A Man and a Woman
in a Landscape*

signed; inscribed with the artist's name, the title, and medium on a Graham's Fine Art Gallery label adhered to the reverse
oil on canvas laid down on board
99 by 77 cm

R70 000 – 90 000

PROVENANCE

Acquired from the artist by the current owner, 3 August 2005. The Oliver Powell and Timely Investments Trust Collection.

81

Johann Louw

SOUTH AFRICAN 1965–

*Dubbelbeeld: Hond in Landskap;
Naak (Double Image: Dog in
Landscape; Naked)*

signed and dated 2012 on the reverse
oil on plywood
122 by 224,5 cm

R100 000 – 120 000

PROVENANCE

SMAC Gallery, Stellenbosch, 2013. Private Collection.

EXHIBITED

SMAC Gallery, Stellenbosch, *Johann Louw Terugkoms van Cythera*, 7 February to 23 March 2013.



82

Jake Aikman

SOUTH AFRICAN 1978–

HR Seascape Aggregate IV

signed and dated 2019–2022 on the reverse
oil on board
60,5 by 54,5 cm

R50 000 – 70 000

EXHIBITED

Suburbia Contemporary Booth, Investec Cape Town Art Fair, 18 to 20 February 2022, another example from the series illustrated in the catalogue, unpaginated.



'The Seascape Aggregate series started with a wooden board next to my palette that I was applying all the leftover paint onto. It was 2016/2017 that I started to see something I liked about this scrap piece of wood that had the leftover paint and I started to build it up and it started to form an image that I thought was quite pleasing. So, that was the first of Seascape Aggregate, which is essentially paintings formed from whatever is happening in the other paintings. They take a lot longer to do. I don't set out to paint them so they evolve, it's a process. There are about ten other paintings before I can arrive at that painting. But I think that's also where their strength comes from ... Those paintings embody a collection of works.' – Jake Aikman, January 2023¹

1. Acquired from the website: https://cur8.art/art-news/dive_into_the_blue_with_painter_jake_aikman/, accessed 3 March 2023

83

Tom Wesselmann

AMERICAN 1931–2004

Monica Sitting Elbows on Knees

1991

signed and numbered 63/75 in pencil

in the margin

lithograph on paper

113 by 95 cm

R60 000 – 80 000

NOTES

From an edition of 75 with 16 Artist's Proofs, printed by Derriere L'Etoile Studios, published by Parasole Press as part of BAM III.



84

Various Artists

William Kentridge, Diane Victor, Nelson Makamo, Colbert Mashile, Sam Nhlengethwa and Deborah Bell Collaboration Print

signed by each of the artists, dated 2014, numbered EV 8/8 in pencil in the margin and embossed with the MK&AW chopmark
hand coloured etching on paper
plate size: 59 by 89 cm;
sheet size: 79,5 by 113,5 cm

R150 000 – 200 000



85

William Kentridge

SOUTH AFRICAN 1955–

Kaboom

signed and numbered 26/30 in red

conté in the margin

lithograph on paper

image size: diameter: 47,5 cm;

sheet size: 53,5 cm

(2)

R100 000 – 150 000

NOTES

Accompanied by a vinyl that includes the soundtrack to a three-channel film installation by William Kentridge, the music for *Kaboom!* composed by Philip Miller and Thuthuka Sibisi and adapted from the South African artist's critically acclaimed production *The Head & the Load*, which premiered at the Tate Modern in 2018 and subsequently toured the world. Outer and inner sleeve artwork printed on Crane's Lettra, 300gsm by William Kentridge.



86

Deborah Bell

SOUTH AFRICAN 1957–

Horse and Rider IV

signed and numbered 8/9

bronze with a dark brown patina on an acrylic base

height: 43 cm including base; height:

36 cm excluding base; width: 50 cm;

depth: 11 cm

R60 000 – 80 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.



87

Dylan Lewis

SOUTH AFRICAN 1964–

Grooming Leopard Maquette II (S118)

1999
signed, numbered 9/15, incised with the number S118 and the Sculpture Casting Service foundry mark
bronze with a brown patina
height: 27 cm; width: 73 cm; depth: 38 cm

R220 000 – 260 000

PROVENANCE

Everard Read, Cape Town, 2007.
Private Collection.

LITERATURE

Laura Twiggs (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, another cast from the edition illustrated in colour on page 100.
Deborah Corner (1997) *Dylan Lewis: The Leopard*, Cape Town: Credo Press, another cast from the edition illustrated in colour on page 16.

'The life-size version of this sculpture is from the Leopard Creek set, a series of 18 sculptures in which I explore the leopard form in a progression of different attitudes (from a state of repose through to awakening, hunting, stalking and killing). It was a project that allowed me to explore the animal in depth in terms of its form and what it represented to me. Here I explore the suppleness of the relaxed cat, the curve of the tail echoing in the form of the stretched body.'

– Dylan Lewis



88+

Dylan Lewis

SOUTH AFRICAN 1964–

Rising Leopard (S43)

signed, dated 96 and numbered 3/6
bronze with a brown patina
height: 77 cm; length: 180 cm; width: 65 cm

R700 000 – 900 000

PROVENANCE

Dylan Lewis Studio, Stellenbosch, 2010.
Private Collection.

LITERATURE

Laura Twiggs (ed) (2011) *Dylan Lewis: Animal Bronzes 1989–2005: The Collector's Guide*, Cape Town: Pardus, another cast from the edition illustrated on page 39.



89

Dylan Lewis

SOUTH AFRICAN 1964–

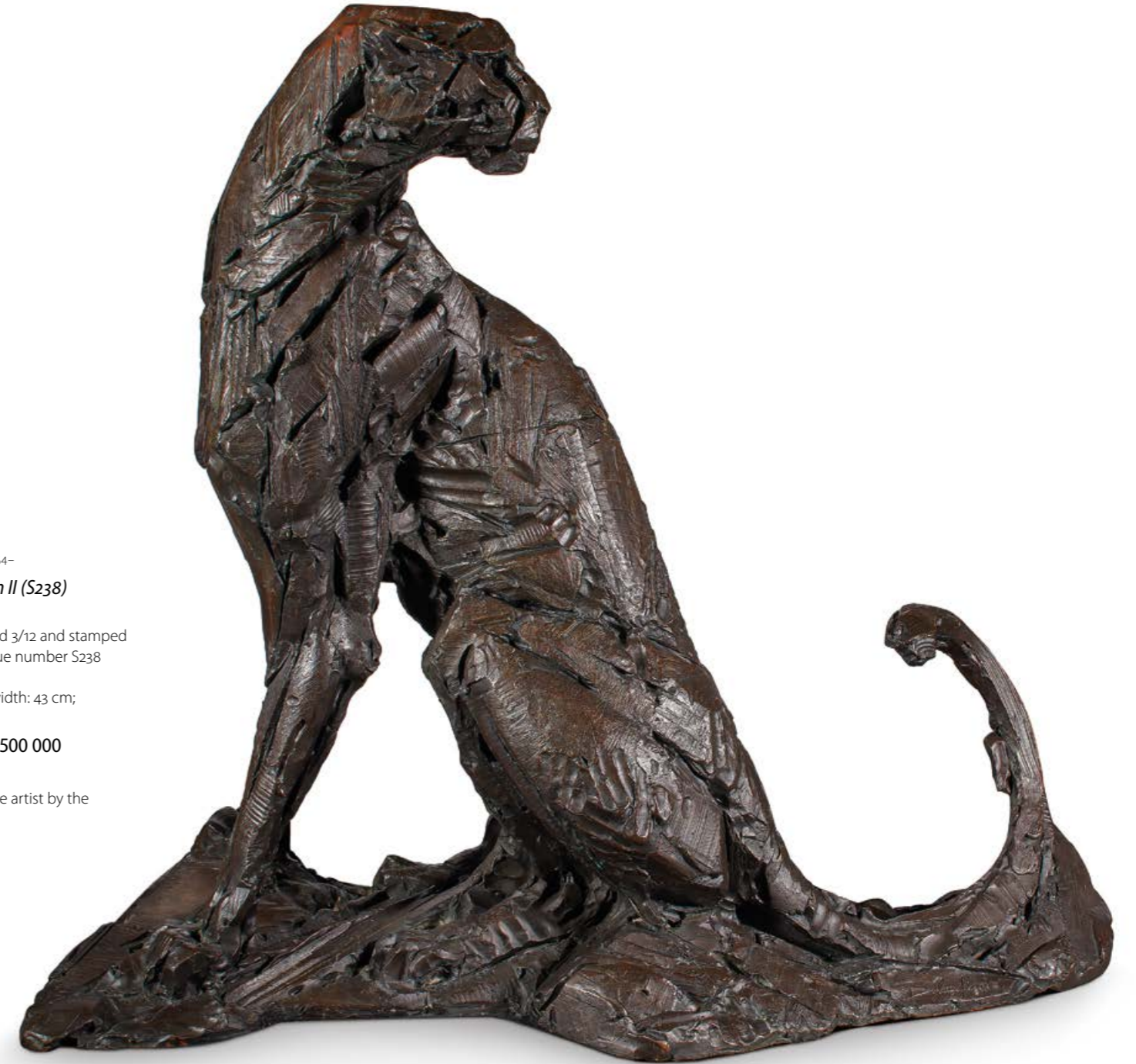
Sitting Cheetah II (S238)

2005
signed, numbered 3/12 and stamped with the catalogue number S238
bronze
height: 126 cm; width: 43 cm; depth: 149 cm

R1 000 000 – 1 500 000

PROVENANCE

Acquired from the artist by the current owner.



90

Walter Meyer

SOUTH AFRICAN 1965–2017

*Kaalfontein Drankwinkel
(Bottle Store)*

inscribed with the artist's initials and dated 09; dated 2009, and inscribed with the title and medium on a label adhered to the reverse
oil on canvas
50 by 60,5 cm

R50 000 – 70 000

PROVENANCE

Peter Badenhorst, Hout Bay.
Private Collection.

NOTES

Reference photograph adhered to the reverse.



91

Walter Meyer

SOUTH AFRICAN 1965–2017

Kimberley

signed with the artist's initials and dated 94; signed and dated 1994 on the stretcher on the reverse
oil on canvas
80 by 100 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist's first wife, Catharina Meyer, by the current owner.



92

Erik Laubscher

SOUTH AFRICAN 1927–2013

Late Afternoon Clouds

signed and dated '88; inscribed with the artist's name, date, title and medium on a strip of paper adhered to the reverse
oil on canvas laid down on board
71,5 by 93 cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist circa 1990, thence by descent.



93

Erik Laubscher

SOUTH AFRICAN 1927–2013

*Winter Wheatfields Near
Caledon*

signed and dated 01/02; inscribed with the artist's name, the title and medium on a Johans Borman Fine Art label adhered to the reverse; inscribed with the artist's name, date, and the title on the reverse
oil on canvas
78 by 113 cm

R250 000 – 350 000

PROVENANCE

Johans Borman Fine Art, Cape Town, 1997.
Private Collection.





94

Marjorie Wallace

SOUTH AFRICAN 1925–2005

Coffee on Verandah in Onrus

signed
oil on canvas
63,5 by 79 cm

R50 000 – 70 000

95

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

Autumn Bathers

signed with the artist's initials and
dated 16; signed, dated 2016 and
inscribed with the title on the reverse
oil on canvas
79 by 78 cm

R100 000 – 150 000

PROVENANCE
Private Collection.





96

Peter Clarke

SOUTH AFRICAN 1929–2014

Their Shadow Hangs Over Us

signed and dated 21.8.1974; inscribed with the title and medium on the reverse

brush, ink and pastel on paper

84 by 57,5 cm

R300 000 – 500 000

PROVENANCE

Acquired from the artist's estate by the current owner.



97

Peter Clarke

SOUTH AFRICAN 1929–2014

Embrace

signed and dated 14. 10. 1966

gouache on paper

28 by 34 cm

R100 000 – 150 000

PROVENANCE

Aspire Art, Johannesburg,
16 March 2022, lot 3.

98

Deborah Bell

SOUTH AFRICAN 1957–

The Dance of Salomé

signed; signed, dated 1986/7 and inscribed with the title on the stretcher on the reverse
oil on canvas
160,5 by 120,5 cm

R300 000 – 400 000

PROVENANCE

Goodman Gallery, Hyde Park, 1988.
Private Collection.

'I started painting this in Paris where I had a studio for a few months at the Cité Internationale des Arts. It was influenced by the cafe/nightclub spaces I had seen there. It was a time in my art career that I was looking at the relationship between men and women and using thick scumbled oil paint which for me stood for the corporeal flesh and swirl of emotions. The scenes always took place in dark interiors with no obvious way to the outside. They were intense, desperate embraces, less about love than physical need, wanting to find wholeness through a connection in the flesh. They predate the more spiritual works where the woman and man moved outside into the landscape and embarked on a journey, now unclothed in innocent nakedness. The loneliness of the man and the way I painted all the heavy, heaving clothing showed all of their inner unease, and the disconnected head of the man in the bottom right must be the reason that I called it *The Dance of Salomé*'.

– Deborah Bell, 2023.



99

Diane Victor

SOUTH AFRICAN 1964–

Nastagio, Degli Onesti, and the Difficult Decision, triptych

each signed under the frame
charcoal and chalk pastel on paper
each 148,5 by 98,5 cm
(3)

R400 000 – 600 000

PROVENANCE

Goodman Gallery, Johannesburg, 1992.
Private Collection.

EXHIBITED

Goodman Gallery, Johannesburg, Diane Victor Solo Exhibition, 1992.
Spier Arts Trust, Stellenbosch, Art Exhibition and Book Launch of PRINT, DRAWINGS, SMOKE, 18 February to 18 April 2023.

LITERATURE

Herlo Van Rensburg (1995) 'An interview with Diane Victor', *Sabinet African Journals*, 1995(5): page 29, accessed: https://journals.co.za/doi/abs/10.10520/AJA10201497_148, 22 February 2023, with the title 'Nastagio, Degli Onesti, and Other Difficult Decisions'
Elizabeth Rankin and Karen von Veh (2008) *Diane Victor*, Johannesburg: David Krut, illustrated on pages 72 and 73.

'The mistreatment of women is explored in *Nastagio degli Onesti and the Difficult Decision* (1992). This is a narrative triptych that questions the roles women are often forced to assume in society. Renaissance allusions are present in the title, and visually in coloured background sequences taken from narrative panels by Botticelli. The panels show a knight and his dogs pursuing

a young woman through a forest, catching her and cutting out her heart. They were violent cautionary tales to recalcitrant women and were made for a wedding chamber, thus suggesting that they would function as a means of psychological control over the new wife. The rottweiler nestling his head on the woman's lap suggests control over women, the dog symbolising the man courting her who is only momentarily passive. His strength, and the imminent danger of his wrath, are attested to by the Rottweilers attacking the woman in the panel behind. Whenever dogs are used in conjunction with women the inference is of woman as 'bitch'; here one presumes the woman being courted will become the 'bitch' of the forceful man with a bandaged, truncated arm. His red military shoulder insignia not only connects him visually to the knight in a

red cloak but also refers to the violence of military professions in which 'protectors' of the patriarchal state are, by inference, destroyers of women. The dogs in each panel derive from Victor's work for the local vet – the central dog being, quite literally, a dog anaesthetised and laid out for castration. The third panel appears to be a quasi-religious annunciation scene, complete with St Joseph's Lily denoting purity, and a clearly noncompliant pregnant woman, contrasting with the serenely acquiescent Virgin Mary in Western iconography. The cross section of her belly shows a little dog curled up, in reference to her expected role as submissive nurturer.'

1. Karen von Veh (2008) 'Gothic Visions: Violence, Religion and Catharsis in Diane Victor's Drawings', in Bronwyn Law-Viljoen (ed) *Diane Victor*, TAXI BOOK: 013, Johannesburg: David Krut, page 68.



100

Helmut Starcke

SOUTH AFRICAN 1935–2017

Love

signed and dated '94; inscribed with the artist's name, the title, the date and medium on the reverse
acrylic on canvas

119 by 99 cm

R80 000 – 120 000

PROVENANCE

A gift from the artist to the previous owner's father.
Strauss & Co, Cape Town,
10 October 2016, lot 465.
Private Collection.



101

Helmut Starcke

SOUTH AFRICAN 1935–2017

Clumsy Angel II

signed and dated '96; signed, dated and inscribed with the title on the reverse

acrylic on canvas

118 by 98 cm

R80 000 – 120 000

PROVENANCE

Strauss & Co, 16 October 2016,
Cape Town, lot 464.
Private Collection.



102

Beezy Bailey

SOUTH AFRICAN 1962–

Dancing Underwater in the Sky

signed, dated 21 and inscribed with the title on the reverse
mixed media on canvas
170 by 250 cm

R150 000 – 200 000

PROVENANCE

Everard Read, Cape Town, 2021.
Private Collection, Cape Town.

EXHIBITED

Everard Read, Cape Town, *In Conversation*, 9 to 30 June 2021.



103

Walter Battiss

SOUTH AFRICAN 1906–1982

*Figures Around
a Swimming Pool*

signed
oil on canvas
50 by 59 cm

R350 000 – 500 000

PROVENANCE

Acquired from the artist in 1974
and thence by descent.



104

Norman Catherine

SOUTH AFRICAN 1949–

Totem Figures, four

each signed; the first numbered
04/052; the second numbered
04/061; the third numbered 05/055
three wooden sculptures, on a
wooden base in a wooden box frame
each variable size; box frame height:
49,5 cm; width: 155,5 cm; depth: 18 cm
(4)

R90 000 – 120 000

PROVENANCE

34 Long Fine Art, Cape Town, 2007.
Private Collection.

105

Thania Petersen

SOUTH AFRICAN 1980-

*Queen Colonaaiers and her
Weapons of Mass Destruction 1*

2015

inscribed with the artist's name, dated 2015, numbered 1/3, inscribed with the title and medium on an Everard Read gallery label adhered to the reverse; accompanied by an Everard Read certificate of authenticity signed by Charles Shields, director of Everard Read, 2023.

photographic print
image size: 105,5 by 160cm;
sheet size: 125,5 by 177,5cm
(2)

R60 000 – 80 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

EXHIBITED

Everard Read, Cape Town, *Remnants*, 9
February to 5 March 2017.
Another example from this edition is in
the Zeitz MOCAA collection.





106

Sethembile Msezane

SOUTH AFRICAN 1991–

Chapungu The Day Rhodes Fell

2015
edition 2 of 8
photographic print on Hahnemuhle
photo rag paper
image size: 81,5 by 101,5;
sheet size: 89 by 108cm

R50 000 – 70 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *The Art of Disruptions*, 16 June to 23 October 2016.
Framer Framed, Amsterdam, *Re[as]isting Narratives*, 28 August to 27 November 2016.
Rhodes must fall UCT to Oxford by Sethembile Msezane – YouTube, accessed 20/02/23.

For many years universities across South Africa have been grappling with the issues surrounding colonial and apartheid commemorative monuments, objects, and names. These issues came to the fore in March 2015, when the #RhodesMustFall movement began at the University of Cape Town (UCT) with the call to remove Marion Walgate's 1934 bronze statue of Cecil John Rhodes that sat in a prominent place on the university's main campus. Rhodes was a British imperialist who willed 'his' land to South Africa, an act that provided the setting for the founding of UCT. The #RhodesMustFall movement brought about much bigger issues surrounding

the transformation and decolonisation of university space, curriculum, and culture and has led to many subsequent #MustFall movements locally and globally. Lots 106 and 107 each represent a similar scene from 9 April 2015: the day the Rhodes statue finally fell. David Goldblatt's lengthily titled photograph (lot 107) is a black and white rendering of the 'dethroning' of the statue from its pedestal by a crane. A large group of students stands by watching and recording the occasion on their smart phones and tablets. Goldblatt was a seasoned artist who documented the widespread repercussions of apartheid on the daily life of South Africans over



a career that spanned more than 60 years. An interesting companion to Goldblatt's photograph is a colour photograph (lot 107) by visual and performance artist Sethembile Msezane, then studying towards her master's degree at UCT. In fact, looking closely at Goldblatt's image, one can see Msezane with her arms outstretched in the mid right portion. Her work, *Chapungu – The Day Rhodes Fell*, depicts a performance enacted by the artist wherein she embodied the spirit of chapungu, a bird who the Shona people believe to be an omen of good fortune for a community and the national bird of Zimbabwe. Msezane chose to

portray this bird because it references the soapstone statue carved in its likeness that sits in Rhodes' Grootte Schuur estate, looted from Great Zimbabwe and still unreturned. For this performance, Msezane stood in six-inch stilettos on a plinth for four hours in the heat and sun, achingly lifting and lowering her wings at intervals while the Rhodes statue was being dismantled. Of the experience, Msezane said: 'By the time I came down, I was shaking and experiencing sunstroke. But I also felt a burst of life inside.' These are two powerful portraits of a momentous day. 1. <https://blog.ted.com/standing-for-art-and-truth-a-chat-with-sethembile-msezane/>

107

David Goldblatt

SOUTH AFRICAN 1930–2018

The dethroning of Cecil John Rhodes, after the throwing of human faeces on the statue and the agreement of the University to the demands of students for its removal. The University of Cape Town, 9 April 2015

edition 8 of 10
silver gelatin print on fibre-based paper
image size: 78 by 116,5cm

R300 000 – 350 000

PROVENANCE

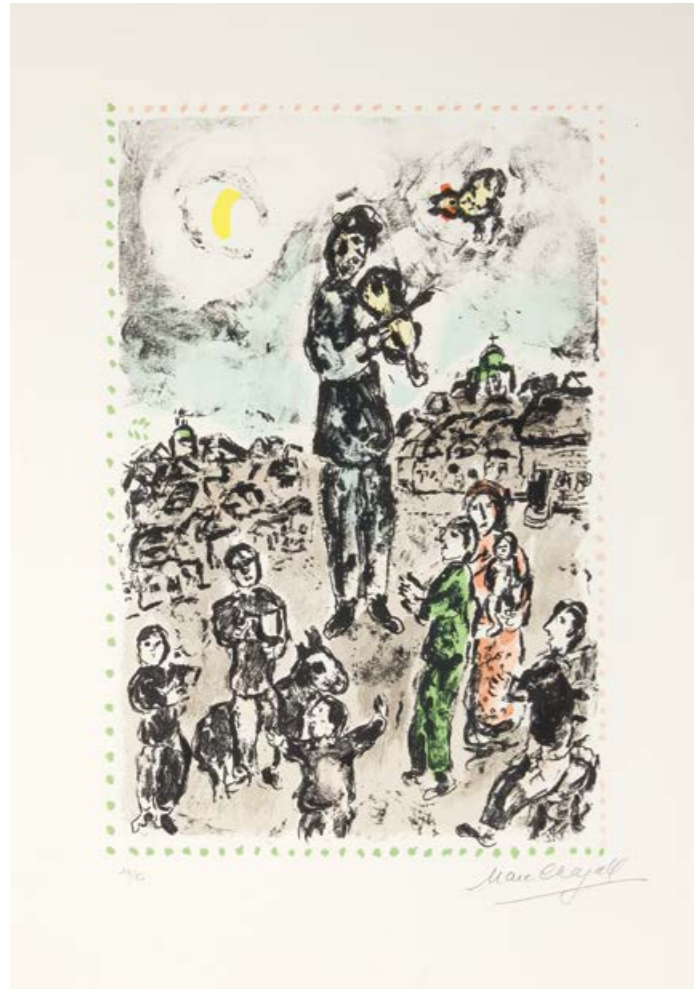
Goodman Gallery, Johannesburg, 2017.
Private Collection.

EXHIBITED

Goodman Gallery and Standard Bank Gallery, Johannesburg, *The Pursuit of Values: David Goldblatt*, 21 October to 5 December 2015.
Goodman Gallery, *Art Basel*, 2016.

LITERATURE

Standard Bank Gallery (2015) *The Pursuit of Values: David Goldblatt* Johannesburg: Standard Bank and Goodman Gallery, exhibition catalogue, illustrated on page 203.



108

Marc Chagall

RUSSIAN/FRENCH 1887–1985

Concert in the Square (1983)
(M. 1003)

signed and numbered 19/50 in pencil
in the margin
lithograph in colours on Arches
paper, printed by Mourlot, Paris
image size: 47,5 by 33 cm;
sheet size: 66 by 48 cm

R80 000 – 100 000



109

Marie Laurencin

FRENCH 1883–1956

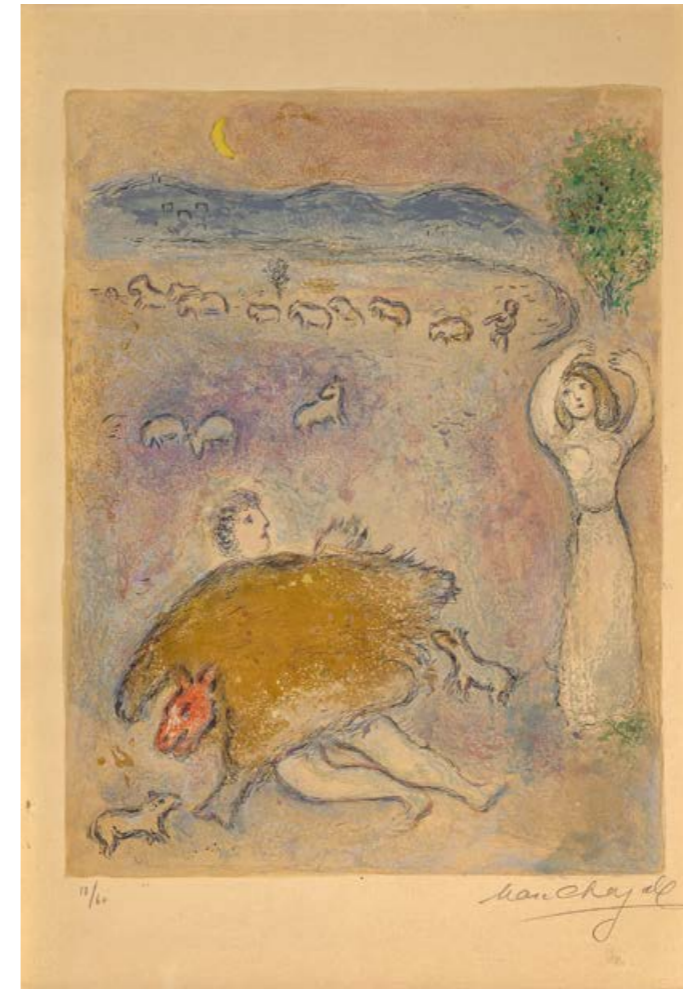
Two Figures

signed and dated 1938
watercolour on paper
24 by 28 cm

R60 000 – 80 000

PROVENANCE

The Harry Kantor Collection.



110

Marc Chagall

RUSSIAN/FRENCH 1887–1985

La Ruse de Dorcon (Dorcon's Strategy), from Daphnis et Chloé (M 317)

1961
signed and numbered 18/60
offset lithograph on wove paper
image size: 42 by 32 cm;
sheet size: 53 by 36,5 cm

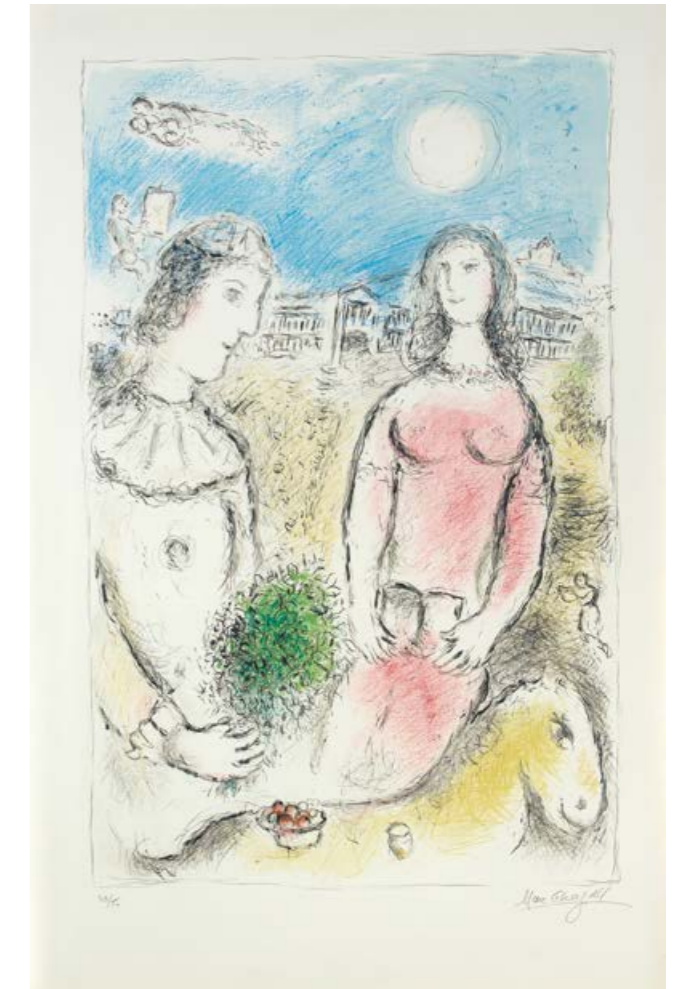
R50 000 – 70 000

PROVENANCE

Estate Late Eugen Manfred Pezold.

LITERATURE

Fernand Mourlot (1960) *The Lithographs of Chagall, Volume II 1957–1962*, Monté Carlo: Andre Sauret, an example from the edition illustrated on pages 131 and 140 to 141, cat. no. 317.
Galerie Gérard Cramer (1967) *Marc Chagall. Estampes. Monotypes, paravents, aquarelles 1958–1967*, Genève: Galerie Gérard Cramer, illustrated on page 46.



111

Marc Chagall

RUSSIAN/FRENCH 1887–1985

Couple at Dusk (M. 972)

1980
signed and numbered 39/50 in
pencil in the margin; inscribed with
the title on the reverse
lithograph printed in colours on
Arches wove paper, published by
Editions Maeght, Paris
image size: 94 by 60 cm;
sheet size: 116 by 75 cm

R250 000 – 350 000

LITERATURE

Galerie Maeght S.A., *Lithographies et Gravures Originales* 1981. Listed as catalogue raisonné no. 14 on page 25, illustrated on page 35.
Ulrike Gauss (ed) (1998) *Marc Chagall: The Lithographs, La Collection Sorlier*, New York: Distributed Art Publishers, illustrated on page 368 as cat. no. 972.
Charles Sorlier (1984) *Chagall Lithographs 1980–1985*, volume VI, New York: Crown Publishers, listed and illustrated as catalogue raisonné no. 972 on pages 44 and 45.

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